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LITERATURE.

Reminiscences of Thomas Carlyle. Edited by James Anthony Froude. In 2 vols. (Longmans.)

"I SHOULD have kept Thomas Carlyle closer to me; his counsel, blame, or praise was always faithful, and few have such eyes." These words, "verily" poor Edward Irving's, and among the last he uttered, will be recognised by the careful reader of these volumes on a second perusal as their substance in a nut-shell. Second perusal we say, for, after a first, it is not so much of Thomas as of Jane Welsh Carlyle that the reader thinks—the bright, delicate, patient Tenderness that for forty years "wrapped like the softest of bandages" the rugged Truth that was all hers first, and the world's only afterwards—and, if he is ordinarily sympathetic, he is likely to be so much troubled with a temporary weakness in his own eyes as to have no time to think of the strength of Carlyle's. But after a second reading it is to him that the heart even more than the head turns once more—the loyal counsellor (though sometimes discouraging as a wet blanket and sometimes irritating as a mustard-blister), the sure support in all moral troubles, and with such eyes! Indeed, these eyes are such that it becomes a question, the most important that this book raises, whether Mr. Froude has wisely exercised his discretion as editor, and should not have concealed or destroyed many of his late friend's microscopic observations. These are certain to give pain to some people who are living, and to the relatives of many others who are dead—all the more so that they are equally certain to be read with delight by the general public, which is Philistine and mischief-loving, and rolls as sweet morsels under the tongue "hits" at important and, above all, self-conscious persons. It is hardly possible to refrain from believing that Carlyle in writing these sketches took a thoroughly Scotch and magnificently impish delight in "paying off" whoever may have seemed to him deficient in respect to his wife, himself, or the two clans of Carlyle and Welsh, whose champion and chieftain he became. Of course, it is open to Mr. Froude, and to the immense number of people whom these *Reminiscences* will delight in virtue of their "hits," to say, by way of justification for their publication, that the faithful rendering of impressions can do no harm. It is the fact, moreover, that Carlyle "hits" all round. He allows that he himself was "ill to put up with." Much as he respects Mrs. Welsh, his wife's mother, he cannot help letting the

world know of her little vanities; he notes her "feather-in-cap" the last time he saw her. Yet Society—unless, indeed, it has become as "intolerable" as the amusements of life generally—is Society, and has its reticences and magnanimities, if not its sanctities. Hitherto it has been vaguely understood to be a joint-stock company, whose members give up a little of themselves for the common pleasure, and in which the Burnsian, not to say Christian, rule prevails—to

"Gently scan your brother man,
Still gentlier, sister woman."

But if this rule, already more honoured in the breach than the observance, is to be abolished altogether—if Society is to mean a number of men and women meeting to make unkindly personal judgments from imperfect *data*, and in general measuring themselves against each other like cats in a suburban back garden, and if these observations may appear in print on any day—on the principle apparently of "at the balance let's not be mute"—then, no self-regarding, much less unselfish, people will enter Society. At all events, and beyond all question, Mr. Froude would have done well for the reputation of Carlyle, and would not have taken from the picturesqueness of these volumes, had he omitted references, "graphic" though they be, to essentially private people in Scotland and London, who, so far as can be seen, have done nothing to deserve to be thus pilloried.

To lovers and students of Carlyle, however, these *Reminiscences* are of the first value. In the form of sketches of James Carlyle, Edward, Irving, Jeffrey, and Jane Welsh Carlyle—his father, who gave him being, education, and his most important characteristics; his friend; his literary patron; his wife, consoler, and guardian angel—we have, in fact, a most vivid autobiography. We see Carlyle struggling with poverty, with scepticism, with the "mud-gods," with unpopularity, with dyspepsia (there is, by-the-way, no evidence that he had such a struggle with passions as Burns or even Wordsworth had), until he triumphed over all except the last, only to lose his wife and "field-marshall," who almost literally had borne the burden and heat of the day, and whom he mourns for with a grief that in almost any other man would be called egotistic, if not maudlin.

"Ah me! she never knew fully, nor could I show her in my heavy-laden, miserable life, how much I had at all times loved and admired her. No telling of her now, 'Five minutes more of your dear company in the world. Oh! that I had you yet but for five minutes to tell you all.'"

Carlyle is nothing if not ethical and religious. Here once more we have the doctrine of a sincere and valiant struggle against the world, with its temptations, its "prurient blockheadisms," and even its "Demosthenes Disraelis." There is nothing for it but "desperate hope," to be "obstinate for the best," and victory may rest with "the handful of the brave."

As for style, these volumes give Carlyle at his best, midway between the early, excellent, but not altogether ripe "Essays," and the extravagances and positive incoherencies of the "Latter-day Pamphlets," and even of

"Frederick." Here we have his Burnsian intensity of epithets, his Poussinesque realisms of description, his exquisite Scotch diminutives of the "little thoughtkin" order, his native "Annandale Rabelais," even a little of his extravagant and not quite genuine Berserkerism. Finally, Carlyle came sufficiently in contact with a number of remarkable people to sketch them. Wordsworth, De Quincey, Southey, Lamb, Chalmers, Harriet Martineau, John Stuart Mill are portrayed less fully, but not less faithfully, than his father, his wife, Irving, and Jeffrey. Until, however, we have "the other side" in respect of these, it would be unfair to consider such judgments as final. On the whole, the impression they leave is unpleasant in spite of their piquancy, and suggests not Carlyle, but dyspepsia speaking through him.

The two volumes may be differentiated by saying that the first, containing "James Carlyle" and "Edward Irving," is the more loveable; the other, giving his history as associated with Jeffrey and his wife, is the more generally interesting. Both are emphatically books to be read rather than criticised, and the conditions of space prevent us from either telling their "plot" or giving more than a few typical quotations.

JAMES CARLYLE, OF ECCLEFECHAN.

"In several respects I consider my father as one of the most interesting men I have known. He was a man of perhaps the very largest natural endowment or any it has been my lot to converse with. None of you will ever forget that bold, flowing style of his, flowing free from his untutored soul, full of metaphors (though he knew not what a metaphor was), with all manner of potent words, which he appreciated and applied with a surprising accuracy you often would not guess whence; brief, energetic; and which, I should say, conveyed the most perfect picture, definite, clear, not in ambitious colours, but in full white sunlight, of all the dialects I have ever listened to. Nothing did I ever hear him undertake to render visible which did not become almost ocularly so. Never shall we again hear such speech as that was. The whole district knew of it and laughed joyfully over it, not knowing how otherwise to express the feeling it gave them. Emphatic I have heard him beyond all men. In anger he had no need of oaths; his words were like sharp arrows that smote into the very heart. The fault was that he exaggerated (which tendency I also inherit)—yet in description, and for the sake chiefly of humorous effect. He was a man of rigid, even scrupulous veracity. I have often heard him turn back when he thought his strong words were misleading, and correct them into measurable accuracy. On the whole, ought I not to rejoice that God was pleased to give me such a father; that from earliest years I had the example of a real man of God's own making continually before me? Let me learn him; let me write my books as he built his houses, and walk as blamelessly through this shadow world, if God so will, to rejoin him at last Amen."

COLERIDGE.

"On one of the first fine mornings, Mrs. Montague, along with Irving, took me out to see Coleridge at Highgate. My impressions of the man and of the place are conveyed faithfully enough in the 'Life of Sterling'; that first interview in particular, of which I had expected very little, was idle and unsatisfactory, and yielded me nothing. Coleridge, a puffy,

anxious, obstructed-looking, fattish old man, hobbled about with us, talking with a kind of solemn emphasis on matters which were of no interest (and even reading pieces in proof of his opinions thereon). I had him to myself once or twice, in various parts of the garden walks, and tried hard to get something about *Kant* and Co. from him, about 'reason' *versus* 'understanding' and the like, but in vain. Nothing came from him that was of use to me that day, or in fact any day. The sight and sound of a sage who was so venerated by those about me, and whom I too would willingly have venerated, but could not—this was all. Several times afterwards, Montagu, on Coleridge's 'Thursday evenings,' carried Irving and me out, and returned blessing Heaven (I not) for what he had received. Irving and I walked out more than once on mornings too, and found the Dodona oracle humanly ready to act, but never to me, or Irving either I suspect, explanatory of the question put. Good Irving strove always to think that he was getting priceless wisdom out of this great man, but must have had his misgivings. Except by the Montagu-Irving channel, I at no time communicated with Coleridge. I had never on my own strength had much esteem for him, and found slowly in spite of myself that I was getting to have less and less. Early in 1825 was my last sight of him; a print of Porson brought some trifling utterance: 'Sensuality such a *dissolution* of the features of a man's face,' and I remember nothing more. On my second visit to London (autumn 1830) Irving and I had appointed a day for a pilgrimage to Highgate, but the day was one rain deluge and we couldn't even try. Soon after our settling here (late in 1834) Coleridge was reported to be dying, and died; I had seen the last of him almost a decade ago.'

HARRIET MARTINEAU.

"To admire Harriet Martineau's literary genius, or even her solidity of common-sense, was never possible for either of us; but she had a sharp eye, an imperturbable self-possession, and in all things a swiftness of positive decision which, joined to her evident loyalty of intention and her frank, guileless, easy ways, we both liked. Her talent, which, in that sense was very considerable, I used to think would have made her a quite shining matron of some big female establishment, mistress of some immense dress-shop, for instance, if she had a dressing faculty, which perhaps she had not; but was totally inadequate to grapple with deep spiritual and social questions, into which she launched at all times, nothing doubting."

MONEY-MAKING.

"My books were not, nor ever will be, 'popular,' productive of money to any but a contemptible degree. I had lost by the death of Bookseller Fraser and change to Chapman and Hall; in short, to judge by the running after me by owls of Minerva in those times, and then to hear what day's wages my books brought me, would have astonished the owl mind. I do not think my literary income was above £200 a-year in those decades, in spite of my continual diligence day by day. 'Cromwell' I must have written, I think, in 1844, but for four years prior it had been a continual toil and misery to me. I forgot what was the price of 'Cromwell,' greater considerably than in any previous case, but the annual income was still somewhat as above. I had always £200 or £300 in bank, and continually forgot all about money. My darling rolled it all over upon me, and not one straw about it; only asked for assurance or promissory engagement from me. 'How little, then?' and never failed to make it liberally and handsomely do. Honour to her (beyond the ownership of California, I say now), and thanks to poverty that showed me how noble, worshipful, and dear she was."

THE BURNING OF THE "FRENCH REVOLUTION."

"Mill was very useful about *French Revolution*, but with all his books, which were quite a collection on the subject, gave me frankly, clearly, and with zeal all his better knowledge than my own (which was pretty frequently of use in this or the other detail), being full of eagerness for such an advocate in that cause as he felt I should be. His evenings here were sensibly agreeable; for most part talk rather wintry ('sawdustish,' as old Sterling once called it), but always well informed and sincere. How well do I still remember that night when he came to tell us, pale as Hector's ghost, that my unfortunate first volume was burnt. It was like half-sentence of death to us both: and we had to pretend to take it lightly, so dismal and ghastly was the horror of it, and try to think of other matters. He stayed three mortal hours or so—his departure quite a relief to us. Oh! the burst of sympathy my poor darling then gave me, flinging her arms round my neck, and openly lamenting, condoling, and encouraging, like a noble second self. Under heaven is nothing beautifuller. We sat talking till late: 'shall be written again' my fixed word and resolution—to try which proved to be such a task as I never tried before or since. I wrote out 'Feast of Pikes' (vol. ii.), and then went at it—found it fairly impossible for about a fortnight; passed three weeks (reading Marryat's novels); tried cautious, cautiously, as on ice—paper thin once more—and, in short, had a job more like breaking my heart than any other in my experience. Jeannie alone of beings burnt like a steady lamp beside me. I forgot how much of money we still had—I think there was at first something like £300, perhaps £280, to front London with—nor can I in the least remember where we had gathered such a sum, except that it was our own, no part borrowed or given us by anybody. 'Fit to fast till *French Revolution* is ready'—and she had no misgivings at all. Mill was penitent, liberal; sent me £200 (in a day or two), of which I kept £100, actual cost of house while I had written burnt volume (upon which he brought me *Biographie Universelle*, which I got bound and now have). Wish I could find a way of getting the now much macerated, changed, and fanaticalised John Stuart Mill to take the £100 back, but I fear there is no way."

Let us close with a question which would be solemn trifling were it put in regard to any man less "thorough" than Carlyle. It will be admitted—he admits himself—that dyspepsia was the cause of nine-tenths of his misery, and it has only too clearly coloured, if not poisoned, a large portion of his writings. By his own confession it made him think of suicide during the time of his Buller tutorship. Could this dyspepsia not have been cured? He says he consulted a medical man in Scotland, whose advice was to drop tobacco. He experimented for six months, and came to the conclusion that his adviser, whose name, however, he does not give, was a "jackass." But what would have happened if he had fought longer with his particular vanity, or if he had consulted another physician? According to legend, it was a steak and onions that cost Napoleon the Battle of Leipsic. It becomes a question having a serious, as well as a humorous, side what would have happened to modern thought and criticism if Carlyle had had the courage to put his pipe out.

WILLIAM WALLACE.

Turkish Armenia and Eastern Asia Minor.
By the Rev. H. F. Tozer, M.A., F.R.G.S.
(Longmans.)

MR. TOZER is a writer and a traveller of much experience—a quality peculiarly valuable in treating of a country which has of late formed the subject of several books. He knows how to avoid that which is trite and uninteresting. He is aware that accuracy of information is not the strong point of every writer, and that hasty impressions of travel are often committed to paper which have only such ephemeral value as liveliness of style may impart. Mr. Tozer is a traveller of a different and a more valuable order. His book is one of the best sources of useful information at command in regard to territory as to which this country has accepted vast and ill-defined responsibilities. Even so early as the thirtieth page we find that Mr. Tozer knows much of Oriental ways. Writing of Sivas, he says:—"In the neighbourhood of our dwelling we ascended through the narrow streets of that part of the town which lies at the foot of the castle hill by a flight of stone stairs, which, by the use of the familiar Oriental number, are spoken of as 40." It is only by travelling that one becomes aware how universal is the application of the number forty to the features of Oriental architecture. And this holds good from the highlands of Asia Minor to the summit of the Hindoo Koosh. If there is a famous building with something over a score of columns, or a town with a like number of minarets, it will be styled the hall of forty columns or the city of forty towers. The familiar number has appeared to all Englishmen in the story of the Forty Thieves, and it will be found again and again in such books as the *Arabian Nights' Entertainments*.

We do not remember any traveller who has dwelt with so much persistence on the absence of trees, which, Mr. Tozer says, is so remarkable a feature of the interior of Asia Minor and of Armenia. Our author says:—"Indeed, we found that until we approached the coast at Trebizond, after making the circuit of both these countries, we never saw a full-grown tree, except in the neighbourhood of towns and villages, where they were planted by the hand of man." But, though trees do not flourish, every traveller in Turkey observes that Turks of the wealthier class get fat. This is the consequence of a life for the most part lazy, and of the nature of their food. Meat is not fattening; and Mr. Tozer, who took part in many Turkish banquets, noticed that of meat the Turks eat little. The cooking, he says, is good, "as it is ordinarily, unless too much butter is used; for a maxim prevails which is too often put in practice—'the more grease the more honour.'" Grease is the characteristic of Turkish food which is most repellent to the English taste; and it is this large consumption of grease which gives the Turkish men and women that unwholesome obesity so common among the leisure class throughout the Sultan's dominions. The absence of trees in Asia Minor appears to be mainly due to the qualities of the soil, and to the absence of moisture during a long season of the year. It has not been occasioned by the destruction of forests

and the subsequent washing away of soil from the mountains. It seems to have always been a characteristic of Asia Minor. Strabo remarks upon it as prevailing throughout the interior of the eastern part of the peninsula. But equally there is no doubt that under the Romans Asia Minor produced much corn and wine; and that during the early period of the Byzantine Empire it was a most flourishing and populous province.

Again the experienced traveller is seen in Mr. Tozer's assertion, which is incontestably true of all Western Asia, that "female seclusion is practised by the Christians almost as strictly as by the Mahometans; indeed, except when we visited Armenian families, throughout our journey the female sex may be said not to have existed for us at all." This is, it may be said, owing partly to the example of the dominant caste; partly to the insecurity, under Turkish rule, of female honour; and partly also to the wretched condition of Turkish towns, which fosters habits of seclusion in those whose labours are generally within doors. Armenian women not unfrequently wear a very opaque face-veil; sometimes it reaches from below over the mouth to the nose, in the way in which Englishmen adjust a "wrap." With all Eastern women this practice becomes by habit desired as a protection against the weather. But that Christian women should adopt the veil so largely is undoubtedly in the main due to the bad reputation which, as the result of Turkish customs, attaches to a woman who is seen in the streets with her face exposed.

There is a good deal of disease in the towns of Asia Minor, for which the carelessness of the population with regard to their drinking-water must be held to a great extent responsible. It is forbidden by the sacred law of Islam that a believer should deliberately pollute this element of life. But the faithful are quite reckless as to any indirect contamination. It does not seem to occur to the Mussulman mind that to place refuse near a stream is in many cases, especially in wet weather, equivalent to placing it in the stream. Alluding to the copious spring of limpid water which wells out into an extensive stone basin or reservoir at the entrance of the village of Everek, Mr. Tozer says, "In this the boys of Everek are fond of bathing, so that, as the water supply of the place comes from here, the natives have the unusual arrangement of washing in the water first and drinking it afterwards." This, however, is a very mild indication of the impurities in the water which is consumed in Oriental towns. It is not too much to assert that a reasonable progress in the arts of civilisation would lessen the death-rate of Asia by one-half. It is a common error to suppose that Turkish soldiers are unused to a cold climate. In reality Asia Minor, which is the great recruiting ground for the Turkish army, would be less healthy than it is had it not a remarkably severe climate in winter; and, as Mr. Tozer observes, "those who are inured to its extremes of temperature must possess very hardy constitutions."

Perhaps the most interesting part of this volume is reached when the writer enters

Armenia, which occupies, as he says, a great part of the triangle lying between three seas—the Mediterranean, the Euxine, and the Caspian. The elevation of the country, which probably averages more than three thousand feet above the sea, has given the people a robust and energetic character—one which Mr. Tozer thinks "will exercise a marked influence in determining the future of the East." The leading bankers of Constantinople are generally Armenians. These people are also to be found engaged in trade in the capitals of Europe and throughout all Asia, including British India. The hamals, or porters, of Constantinople are, as a rule, Armenians, and may be taken as types of their race—which is characterised in its political and social life by industry, perseverance, and long-suffering endurance. One of the physical glories of Armenia is Mount Ararat, and another is Lake Van, which has an area about twice as large as the Lake of Geneva, and is more than five thousand feet above the sea-level. The water of Lake Van is too salt for drinking. There is no visible outlet; and for thousands of years the human mind has puzzled over the absence of these strong salts in the Tigris, which is supposed to have its head-waters in the same region. The most important place in Armenia is the city of Erzeroum, concerning which Lord Beaconsfield prophesied in 1879 that it would soon be the scene of the strongest fortifications in that part of Asia. So far as we can gather from Mr. Tozer's account, nothing has been done, and even repair has been left undone, since the war. He found that the troops in Erzeroum had received no pay for four years, "and nothing but loyalty to the Sultan, and devotion to their religion, kept them from mutinying." It might also, perhaps, be said that a lingering hope of getting some arrears held their allegiance. The monthly pay, even of the zaptiehs—when it is paid—is, together with a bread ration, about 3s.; and, as Major Trotter has reported to the Foreign Office, "they are generally believed, in order to obtain a living, to get their share of almost every robbery that occurs, if indeed they are not in many instances the actual criminals."

Mr. Tozer's travels end at Trebizond; and the worst fault we can find with his work is that, both in regard to Erzeroum and Trebizond, he deals too exclusively with the records of antiquity, when the matter of greatest interest would be the actual condition of these places as seen by an unofficial traveller, and especially the effect of the annexation of the adjoining territory to Russia upon the great trade route which passes from Trebizond through Erzeroum to Persia and Central Asia. Yet, even apart from the absence of information such as is most needed, we must add that marks of hasty compilation may be observed in the latter part of the work which are to be regretted. This often happens in an otherwise excellent book of travels. However, in spite of all defects, Mr. Tozer's work may, on the whole, be commended as a good and useful mixture of ancient and modern information concerning a part of the world to which the eyes of Englishmen will some day be again directed with deeper interest than that which prevails at present.

ARTHUR ARNOLD.

History of the Church of England from the Abolition of the Roman Jurisdiction. By Richard Watson Dixon, M.A., Vicar of Hayton, Honorary Canon of Carlisle. Vol. II. Henry VIII., A.D. 1538-47; Edward VI., A.D. 1547-48. (Routledge.)

MR. DIXON has changed his publisher as well as his printer since the appearance of his first volume, which we reviewed February 16, 1878. We should have been glad to speak in the same generally favourable terms of this as we did of the preceding part of the History; but one defect which we noticed—viz., the author's inadequate appreciation of character—comes out more strongly now than before. And this is one of the causes of his failure to grasp the nature of the changes inaugurated in the first two years of Edward's reign, beyond which the present volume does not reach.

Our author appears to have formed no true conception of the characters of the principal agents in the changes of religion that were being gradually forced on the nation; neither, again, is he sufficiently acquainted with the literature of the period to appreciate the real state of the case. It is next to impossible to understand the history of the Reformation unless it is remembered that Lutheranism never had the slightest hold over English people, and that the changes of Edward's reign were all designed in the direction of Zwinglianism, while in those of Elizabeth's reign this theory had to give way to the more pronounced utterances of Calvinism. We recommend Mr. Dixon, before he proceeds farther, to read Sanders, and master at least the true outline of the history before he continues the perilous task he has entered on. He is quite capable of writing as good a history of this reign as he did of the preceding reign, if only he had the requisite knowledge of the subject. It would take a volume to exhibit the evidence of the conclusion that inevitably comes out from the facts. We can but state that conclusion in the barest way in this article. And it is this: that there was a deliberate intention from the first to carry the alterations of religion to the extent which appears in the Second Prayer Book and Forty-two Articles of Edward's last year. The Calvinistic doctrine professed in the household of Somerset, and perhaps really believed by him, was the thin veil by which he may have succeeded in disguising from himself the grasping ambition and absorbing covetousness which characterise all his proceedings. Cranmer was the merest tool and passive instrument in his hands, occasionally offering a feeble resistance, but always overborne by the stronger hand of his chief. His dream of uniting Lutherans and Zwinglians and opposing a united front to Rome was soon dispelled, and he went with the current, he being solitary in the council and almost alone among English bishops, whose prejudices were in favour of Lutheranism, for, indeed, he was the only one who had witnessed anything of its practical working just before he was recalled from his embassy to fill the archiepiscopal see of Canterbury.

Not only is Mr. Dixon entirely at sea as regards English politicians and divines, but

he does not seem to understand the position of the foreigners whom Cranmer invited over to help him to establish unity among the divided sects of Protestantism. To speak of Peter Martyr as "the head of the Lutheran conclave at Lambeth" is a simple absurdity. Even Bucer could scarcely be spoken of as a Lutheran, though he always did his best to represent the differences between Luther and Zwingli as being of little or no importance. And when our author speaks of Ridley as not likely to maintain anything contrary to Catholic doctrine, is it possible that he could ever have read Ridley's works, or does he not recollect that Cranmer attributed his conversion from Lutheranism to Zwinglianism to "my lord of London"?

It would have been far better if Mr. Dixon had finished this volume at the end of the reign of Henry VIII. This would have been a more natural point to end a volume at, and he would have had time to read ahead of the period about which he writes, for there are many indications of his being but imperfectly acquainted with much of the proceedings of this and the following reign. For instance, he speaks of Gardiner as being the only high ecclesiastic who throughout the reigns of Henry and Edward thoroughly knew his own mind, and alludes to changes of opinion shown by him in after-times. Now, this is simply a misrepresentation of this eminent prelate, whose changes of opinion should have been spoken of as in the past and not in the future. Gardiner's early career in backing up the King against the Pope is certainly disgraceful; but the changes adopted in Edward's reign proved to his mind that the separation from the rest of the Western Church was a mistake, and he once for all retracted that mistake when he was thoroughly convinced that he was in error, and his subsequent conduct was consistent throughout. Indeed, it is difficult to conceive a greater contrast than that presented by the bullying and overbearing style of Dr. Stephens, as he was commonly at that time designated, badgering the Pope in the matter of the divorce, and the dignified conduct of the same man as Bishop of Winchester and Lord High Chancellor after England was again reconciled to the papal obedience.

We are not without hope that what we have said may induce so candid an enquirer after truth as Mr. Dixon evidently is to reconsider the judgment he has arrived at about the reforming party in Edward's reign. We had hoped to find in him an ally who would help to spread the true view of the hideous transactions of the reformers of this time. But like his predecessor in this department of history, the late Dean of Chichester, he has been unable to shake off his early prejudices as regards the character of Cranmer. He has quoted, at length, the letter which this cowardly and hypocritical prelate wrote to the King on the subject of Cromwell's condemnation; yet if Cranmer's character were to be judged solely by this letter, and the similar effusion which he penned in the case of Anne Boleyn, there would be enough to condemn him as one who was willing to sacrifice his friends to save himself. Or, again, how is it possible to imagine a man of common uprightness being all along associated

with such a monster of iniquity as Henry VIII., and never incurring the displeasure of the King? We think, also, that Mr. Dixon requires to be cautioned against trusting to Fox so much. That writer did not, in general, mutilate or misrepresent documents; but the conversations he gives between bishops and their victims are entitled to no credit unless they are confirmed by other contemporary evidence.

We are sorry to find fault with Mr. Dixon; and we gladly turn to the earlier part of his volume, where there is a valuable account of the nefarious transactions connected with the surrendry (we wish he would not invent new words like *surrendry*) of the monasteries. He has traced the visitors from county to county, and has pointed out some of the numerous mistakes in the carelessly executed volume on the subject published by the Camden Society. We think, too, he has formed a fair and impartial estimate of the state of the monasteries at the time, and his testimony is of the more value because he cannot be suspected of any undue admiration of the monastic state.

In conclusion, we venture to suggest to Mr. Dixon a line of reading which will throw a flood of light upon the projected changes in the reign of Edward VI., viz., the notes printed in the margins or at the end of the chapters of the New Testament of Tyndale's version issued by authority from 1548 to 1553. The version itself was chosen in preference to that of the Great Bible, or Cranmer's version, because of its Calvinism; and the notes which were newly added to these little volumes were intended gradually to prepare the people for the abolition of episcopacy and the reception of Calvinistic doctrine.

NICHOLAS POCOCK.

A HISTORY OF SLAVONIC LITERATURES.

Istoria Slavianskikh Literatur. A. N. Pipina i V. D. Spasovicha. "History of Slavonic Literatures." By A. N. Pipin and V. D. Spasovich. (St. Petersburg.)

THIS second edition of the work of Messrs. Pipin and Spasovich fills a real void in Slavonic literature. While confined to the Russian language, its circulation has necessarily been limited, but it has been now made accessible to a greater number of readers by the German translation of Herr Pech, himself of Slavonic origin. A little time ago, the work of M. Courrière was noticed in the columns of the ACADEMY. That book, on a similar subject, was hastily written, and contained many inaccuracies. The present publication has only one deficiency which prevents its being complete—the subject of Russian literature is wholly omitted. The discussion, however, of this will follow, as the editors tell us, in a separate volume. In many of the intricate questions of Slavonic philology and literature we observe that M. Pipin, while fairly stating the case on both sides, does not give the weight of his opinion to either. Thus he leaves undecided the relations between the Cyrillic and Glagolitic alphabets; and, although he speaks in a very suspicious way about the (supposed) monuments of early Bohemian literature, concerning which so keen a controversy has been raging during the last fifty years, we cannot

very satisfactorily divine his own views. He shows, however, a complete knowledge of the literature on the subject, down to the last production of Sembera. Among the most serious attacks must be mentioned those lately made against the *Mater Verborum Codex* by Messrs. Patera and Baum. The reputation of Hanka, frequently jeopardised, is now becoming more and more tarnished.

Bulgarian literature is fully treated of in this work; much about it will be new to those not previously acquainted with M. Jireček's books. The malignant influence of Phanariot hostility upon the struggles of this unfortunate people for national life has not been overlooked. The description given of the corrupt state of society among the Constantinopolitan Greeks is fully borne out by what we read in such books as Edward Clarke's travels. The Prussian ambassador in 1779 thus describes the Phanar (cited by Pipin i. 100):—

"Le fils y apprend de bonne heure à assassiner si adroitement son père pour quelque argent qu'il ne sauroit être poursuivi. Les intrigues, les cabales, l'hypocrisie, la trahison, la perfidie, surtout l'art d'extorquer de l'argent de toutes mains y sont enseignés méthodiquement."

It was in consequence of the plots of the Greek priests that the unfortunate brothers Miladinov, editors of the best collection of Bulgarian ballads hitherto published, were thrown into a Turkish prison and met with a violent death.

In the Serbo-Croatian portion of this work due prominence is given to the labours of Dosithei Obradovic and the Illyrian school under Ljudevit Gaj. Altogether the Servians may be congratulated on the very creditable figure they have made since their emancipation from the Turkish yoke. Many of the poems of Preradović, Jovanović, and Radicević are conspicuous by their genuine feeling and elegance of expression. The reader who desires to make himself acquainted with what the Serbo-Croats have done in literature (for the two are essentially the same people, although under different governments) should betake himself to the *Antologija Pjesničta Hrvatskoga i Srbskoga*, edited by August Seno at Agram in 1876.

In the second volume (for the Polish portion especially) M. Pipin has had the advantage of the assistance of M. Spasovich. The great names of Polish literature are dwelt upon at proportionate length, such as Kochanowski, Mickiewicz Krasinski, and Slowacki, writers who ought to be better known to the English public than they generally are. In the first we have the chief poet of the Renaissance in Poland. Kochanowski was fully persuaded of his own immortality; but his prophecy, uttered after the manner of Horace, has not yet been fully verified—

"Moscow and the Tatars shall hear of me,
And the English inhabitants of a remote world,
The German and the warlike Spaniard know me,
And he who drinks the deep waters of the Tiber."

Of many of the more celebrated poems an analysis is given, such as the *Maryja* of Malczewski and the fantastic *Iryzon* of Krasinski. By-the-way, it may be mentioned that, although this strange mystic is almost unknown in England, there is a translation into English by an American lady, Martha

Cook, published at Philadelphia in 1875. And I may also recommend those who wish to become acquainted with the great Polish trio, Mickiewicz, Slowacki, and Krasinski, to read Cybulski's *Geschichte der polnischen Dichtkunst* (Posen, 1880).

The Bohemian portion of the work is very ample, and carried down to the latest productions in the language. This will prove serviceable to those who cannot make use of the admirable *Anthologie* of M. Jireček; but the plan of M. Pipin's work covers much more ground. Ample space is given to the writings of Vrchlicky (Emil Frida), a remarkable poet, who deserves to be better known, and the sweet lyrics of Zeyer, Neruda, Mdme. Krasnohorska, Sládek, and others. This complete and well-written work concludes with an account of the scanty literature of the Lusatian Wends, who form a small island, as it were, in a Teutonic ocean. It is, indeed, astonishing, and may console any depressed nationality, when we reflect what this courageous little people has done, cut in two as they are, and divided between Saxony and Prussia. In spite of vexatious laws and the affected contempt of their German masters, they still publish a variety of useful books, and their *Casopis*, or journal, appears twice a year. The Dictionary of this language, published by Dr. Pfuhl in 1866, is of considerable value, not merely to the Slavonic scholar, but to the student of comparative philology generally.

Of the discussions of the editors on that bugbear of certain minds, Panslavism, I shall, on the present occasion, say nothing. In some points one feels inclined to challenge the opinions of MM. Pipin and Spasovich; thus the refusal to concede a high place to Vrchlicky, because he has but rarely chosen national subjects, seems unjust to his great merits. On the whole, however, the criticism exhibited in the book is sound, especially on the subjects of Slavonic mythology and the forgeries of Verković. Two points may be casually mentioned upon which the editors appear to have gone wrong. Linde, the Polish philologist, was not of German, but of Swedish, extraction (see *Zapiski Shishkova*, ii. 361); and it is a somewhat whimsical statement that the very clever Latin lyrics of the Jesuit Sarbiewski are still studied in the English schools. His poems are indeed read by the learned, but by them only, and a few lines from them have become stock quotations among people who have little or no idea of their author. Before concluding my notice I must mention with commendation the little historical summaries prefixed to the chapters, which are very useful, and the complete table of the Slavonic languages and dialects, which is more accurate than those given by Schafarik and Schleicher.

WILLIAM R. MORFILL.

NEW NOVELS.

Washington Square: The Pension Beaurepas: A Bundle of Letters. By Henry James, Jun. In 2 vols. (Macmillan.)

Queenie's Whim. By Rosa Nouchette Carey. In 3 vols. (Bentley.)

Idonea. By Anne Beale. In 3 vols. (Hurst & Blackett.)

A Story of Autumn. By Mrs. Comyns Carr. (Remington.)

IN *Washington Square* Mr. James has struck a new chord and achieved a new success. He has not only had the audacity to choose for his heroine a girl plain, awkward, and wholly devoid of charm, and the skill to enlist all our sympathies on her side, but he has allotted the other parts in his drama to three people whom we either disapprove or dislike, while we yet regard their strategic movements with absorbing interest. Finally, he has dared to fill a volume and a-half with the discussion of a possible marriage between the rich heiress and her penniless suitor, though contriving to the very last to keep us in suspense as to the result. Nothing, it may be said, can exceed the simplicity of the problem to be solved. Catherine Sloper—who we feel sure was destined by nature to be called Charlotte—was the daughter of a New York physician in good practice, who had married a rich lady now dead. At the age of twenty she had not outgrown her childish unattractiveness, and it was consequently a matter of surprise and gratitude to her to become the object of the attentions of handsome young Morris Townsend. Her father, considering the matter from the point of view of the most unprejudiced observer, decided at once that the young man was mercenary, and that a stop must be put to the whole affair. In this, however, he found that he had reckoned without his daughter. Catherine opposed a dutiful but steady front, and was supported in her resistance by the counsels of her aunt, Mrs. Penniman, ever anxious to be romantic by proxy. Mrs. Penniman is one of the most delightful people it has been our lot to meet with in fiction. Her elaborate affectations, her untiring efforts to produce a sense of mystery about her surroundings, and the extraordinary inappropriateness of her expressions when speaking of the result, all make up a whole which is one of the very best sketches of the sort that has ever been done. Only once have we seen anything at all like her, and that was in the representation of Dame Pluche by Mdme. Jouassain. Mrs. Penniman is absolutely without moral sense as we understand it. It was nothing to her that she was encouraging Catherine to disobey her father, that she was urging her to risk her happiness in a clandestine marriage, and that she was receiving in her brother's house a guest of whom she knew he disapproved, for Mrs. Penniman had long since sacrificed truth, sense, and taste on the altar of Romance. So she was quite at ease when she made an appointment with the unwilling Mr. Townsend in a low restaurant in the *purlieus* of New York, going with a reticule on her arm in order to look "like a woman of the people," the object of the interview being to entreat him to marry Catherine at once and trust to the doctor relenting afterwards. She had no scruples when, in giving her sister an account of an interview she had had with Catherine, in which the latter had not only declined to pour out any confidences, but had very nearly turned her aunt from the room, she observed that Catherine had told her "she had a genius for consolation," because to have stated the facts as they really were would have spoilt the

attitude of love-lorn maiden which it was proper her niece should assume. No better foil could have been provided for Catherine. In her we see a maiden about as different from the introspective heroines of latter-day novels as can well be imagined. Her nature, commonplace in most respects, was lifted into something almost like heroism by its steadfastness. She was true, not only to her idea of her lover and to her duty to her father, but also to her duty to herself. In spite of continued want of sympathy and occasional brutality on the part of her father, she was willing to wait till she could gain his consent, without ever showing, in voice or manner, that she considered herself harshly treated—a neglect of her opportunities deeply resented by Mrs. Penniman. It was only when she had been stung by a long course of irony and insult that she made up her mind to take the matter into her own hands; but even then her revolt, though open, was reticent. One fine touch we cannot help noticing. When near the close of his life, Dr. Sloper asked Catherine to give him a promise that she would never marry the man whose mercenary schemes had been years before placed beyond a doubt. She declined to give the promise, though a large portion of her fortune was at stake. She knew she could never marry Morris Townsend as he had revealed himself to be, but she instinctively felt that the refusal must be the result of her own nature, and not the result of external pressure. Mr. James has frequently been charged with not being able to tell a story; but is there one among his novels where we can guess with certainty how the characters will act, or what the end is to be? Even in *Washington Square* we tremble at the last; for when the Ethiopian had changed his skin to that extent that Mrs. Penniman had held her tongue for seventeen years on the subject of Catherine's matrimonial intentions, we cannot predict that a similar change may not have taken place in Catherine herself. Fortunately, she found she could not piece together the broken Dagon, and replace him on his pedestal. Those who have been oppressed by the dreariness of the foreign tour taken by Dr. and Miss Sloper will turn with delight to the boarding-house experiences of Miss Miranda Hope in Paris. *A Bundle of Letters* contains the sketches of the inmates of this Parisian establishment by each other's pens, beginning with a young lady of enquiring mind from Bangor, U.S., to whom everything was real interesting, who could see no impropriety in anything out of the Decalogue, but whose innocence and simplicity had instinctively shielded her. We have the sweet, elegant, somewhat prolix letter of the high-born English girl, whose long, clinging, embroidered dress, decorated with a row of "spinal buttons," called forth the admiration of the gentlemen and the reprobation of the ladies. A young American aesthetic gentleman pours forth his experiences to his kindred spirit in Boston, and classes days according to the schools of painting to which they belong, and speaks of a past episode in his life as "gray and cottony—he might almost say woolly," in tone. These and many more equally characteristic make up some of the most amusing pages Mr. James has ever written.

There is much that is clever and even interesting about *Queenie's Whim*. The characters are, for the most part, true to life, and there are some pretty studies of simple, homely, country people dwelling on the edge of the lakes and the moors. But we should have been better pleased had the heroine, who is intended to be a modest maiden, not fallen in love quite so promptly with the hero, himself on the verge of an engagement with another young lady. This young person, the daughter of a neighbouring clergyman, forcibly reminds us of Miss Majoribanks in the excellent way in which she performs her own duties and tries to perform other people's. She also is in love with the masterful hero, Garth Clayton; but, in her efforts to manage the affair after her own fashion, alienates him completely. The antagonism between the two girls, which is totally incomprehensible to the object of their affection, is very well indicated. Queenie—for such is the odious name of the heroine—has on her side the advantages attaching to a new-comer; but she is terribly handicapped by a fortune that is left to her while she is visiting Garth's sisters, for Garth has repeatedly and somewhat unnecessarily declared his intention never to marry a woman with money. The "whim" is that she suppresses the fact of the money for some time, in order that Garth may fall in love with her while she is the village schoolmistress at Hepshaw. Of course he finds out, and declines to speak, and it requires the intervention of Emmie, Queenie's little sister, to put things straight. Emmie is meant to be pathetic, but only succeeds in being rather wearisome. However, she writes on her death-bed the orthodox letter to Garth, hears him make his confession, sees him put the ring on her sister's finger, and departs in peace.

Idonea is one of those tales which appear in such numbers during the year, and are meant to satisfy the craving for excitement existing in the human mind in the most harmless manner. There are plenty of poisonous-looking snakes in this garden of Eden; but, on closer acquaintance, we find that their fangs are drawn. In *Idonea* there is a lady who has left home under very suspicious circumstances; and, after thinking the worst of her for many years, her relations discover that she is the most virtuous of her sex, and has been caring for the two children of a friend. Then there is the wicked baronet, who tries to make love to Idonea, and engages himself to another lady, but who is unmasked on the eve of the ceremony by his lawful wife. The heroine herself, a bright, pleasant girl, is the most successful study in the book; but we cannot speak so highly of either her lover or brother. Miss Beale has crowded her canvas with too many figures, with the result of a blurred conception on the mind of the reader.

A Story of Autumn is the history of one old maid told by another. The heroine is the shy daughter of an old country rector, and at the age of seventeen gets engaged to a man of the world many years her senior. The marriage is, however, broken off at the last minute by the malice of one of her cousins, who discloses the fact that the hero, Capt. Ducane, would

have been married long before had not wilful misrepresentation caused a separation between him and his fiancée. On hearing this, Madge breaks off her engagement without alleging any reason, either to her lover or her father, who take the matter more quietly than could have been expected. The story is prettily told, and has some touches of description which show that Mrs. Comyns Carr is an observer of nature. Is she not, however, inaccurate in a minute point of costume when she dresses a young lady thirty-two years ago in a sealskin jacket? Such things were unknown to our mothers, and would assuredly have been deemed out of place for a young girl.

LEONORA B. LANG.

RECENT VERSE.

Scenes and Songs. By Gerald Bendall. (Barrett.) We cannot better criticise Mr. Bendall than by saying that his volume suggests to the reviewer the writing of a poem to be entitled "Any Critic to any Poet." We once knew a reviewer of the old school—may his soul rest in peace!—who, after reading a certain volume of verse, exclaimed, "Oh, you sir, why aren't you better?" The question of that ancient friend of ours has recurred to us constantly during the perusal of *Scenes and Songs*. The chief thing in the book—"The Assassination of Buckingham"—would have been altogether admirable if there never had been such a person as Mr. Robert Browning; while even as it is it exhibits a carefulness in its verse to which Mr. Browning rarely condescends, side by side, it must be admitted, with occasional dips into the bathos to which Mr. Browning also does not condescend. The next thing in the book would have been wholly admirable if there never had been such a person as Mr. Morris; while the author's management of the mixed anapaestic and spondaic trimeter would also be a thing to be admired without alloy if Mr. Tennyson and Mr. Swinburne had not written. As it is, we can only say that Mr. Bendall, if he desires to show how well he can hunt old trails, has completely achieved his quest. That he might do something better than this is tolerably evident, and we can produce no stronger proof than the penultimate poem in the book. It is not the best thing contained therein, but it is the most original:—

"METHUSELAH AND THE ANGEL.

"Methuselah lived on a mountain
Five hundred years and a day,
And at eve as he sat by his fountain,
An angel came down the way.
" 'You live without roof, tile, or rafter
To cover your reverend head;
Why not build for the years that come after
A dwelling?' God's messenger said.
"Asked the patriarch, 'How many seasons
Must pass ere my life will be o'er?'
Quoth the angel, 'I've very good reasons
For supposing five hundred or more.'
" 'O! life is a vapour, a bubble,'
Said the sage without turning his face;
'And it seems to me scarce worth the trouble
To provide for so trifling a space.'

This is doggerel if anybody chooses to say so. But the man who can write in this original fashion, and who can give his writing the finished turns which he has given to his poems which are merely imitative, could, if he put his horses together, do something that would last.

The Golden Queen. By E. A. Sloane. (Griffith and Farran.) We fear there is nothing to be said for Mr. Sloane. His book is a poem in five cantos entitled "Woe! Woe!" At least, it

deals with the Indian tribes of North America, and it contains such couplets as the following:—

"He paused a moment, there to take view
What well-directed industry could do."

The Golden Queen is worth a moment's pause in order to see what ill-directed industry can do.

XXXVI. Lyrics and XII. Sonnets. By T. B. Aldrich. (Boston, U.S.: Houghton, Mifflin and Co.) It has been said that imitation is the sincerest form of flattery. If it be so Mr. Andrew Lang must be sincerely flattered by this book. The title, the arrangement of the title, the *format*, and the ornament on cover and title-page are evidently copied directly from his recent volume of *Ballades in Blue China*. We have no objection to the model, but it is perhaps not superfluous to refer American authors to a certain very well-known story of Bishop Latimer. The contents of the volume are extracted from previously published works of Mr. Aldrich's, and therefore they require no detailed criticism. We have seen stronger American verse; but the fashion of title, it is well to warn aspiring American bards, may be pushed too far. Numerical description of contents is doubtless honest, but when the contents are simply selections it grows otiose. We might come, it is clear, to the style of emigrant ships: "Embarked 173 and three-quarters statute adults on such-and-such a day."

Thirty Years' Poems Old and New. By the Author of "John Halifax, Gentleman." (Macmillan.) This elegantly printed and well-filled volume contains, perhaps, ten thousand verses, more or less, and detailed criticism of it would be somewhat out of place. Except a few ferocious champions of her own sex, everybody admits the literary skill, the admirable moral tone, and the amiable domestic tendencies of Mrs. Craik. Perhaps she is not a heaven-born poetess. But she not seldom reaches a region which is very near to the heavenly country; and no better example of this faculty of hers can be given than some lines which are widely known, but not so widely known, perhaps, as they should be.

"AN OLD IDEA.

"Stream of my life, dull placid river, flow.
I have no fear of the ingulfing seas;
Neither I look before me nor behind,
But lying mute, with wave-dipped hand, float on.
"It was not always so. My brethren, see
This oar-stained trembling palm. It keeps the
sign
Of youth's mad wrestling with the waves that
drift
Immutably, eternally, along.
"I would have had them flow through fields and
flowers
Giving and taking freshness, perfume, joy.
It winds through—here. Be silent, O my soul.
The finger of God's wisdom drew its line.
"So I lean back and look up to the stars,
And count the ripples circling to the shore,
And watch the solemn river rolling on
Until it widen to the open sea."

The amateurs of "criticism of life" have nothing to complain of here, and technical criticism can almost, if not entirely, excuse a certain laxness of string. Much else of the same sort is to be found in this volume, and not a little which is as worthy in matter and more carefully adjusted in manner.

Songs in the Twilight. By the Rev. C. D. Bell. (Nisbet.) Verse of a wholly or mainly devotional character which is not presumptuous or wholly inept is by the law of its being exempt from severe criticism. It has a public and a purpose of its own with which purely literary censorship has nothing to do. Mr. Bell's volume has a rule of this sort.

A Sheaf gleaned in French Fields. By Toru Dutt. (C. Kegan Paul and Co.) That the

translations of that lamented and remarkable example of Asiatic precocity, Miss Toru Dutt, should have gone into a new edition is, if we look to their merit only, not in the least surprising. The author had an extraordinary feeling for literature, and a wonderful faculty for transversing. Standing, as she did, at a distance almost equally great from English and from French, she was probably free from some of the difficulties which beset ordinary translators. Certain it is that few Englishers have been so successful in giving the flavour of French verse from du Bellay to Baudelaire to English verse as Toru Dutt. Her critical views as given in notes are, as was only to be expected, sometimes a little crude, but they show extraordinary acuteness. For personal interest mingled with interest purely literary the volume had, and has, a very unusual claim on readers both in France and England.

Verses. By E. M. Harris. (G. Bell and Sons.) The distinguishing note of these *Verses*—a note which lifts them a long way above their fellows—is a rare union of subdued humour with considerable science of verse. Miss Harris is not a comic poetess—God forbid!—but she rarely writes in a high key, and her low keys are very delicately adjusted so as to catch the ear with a music which is neither vulgar nor “precious.” Poetry of this kind (for in its way it is certainly poetry, and not merely verse) suffers from quotation, because the amount of it which should be quoted in order to attune the reader’s ear to its peculiar melody is somewhat too great for a short notice. The book, however, has given us no little pleasure; and it may be taken as one of the innumerable proofs of the folly of those critics who think that, if they were to set before them the principle of accepting verse merely because it is good verse, nothing but immorality and irreligion would pass muster. The true poetical critic knows better. There is not a single line in Miss Harris’s book which a blushing curate might not read to his maiden aunt with a certainty of her approval of its sentiments, and yet it commends itself to any critic who demands of verse that it shall be verse, and not something else.

Pygmalion in Cyprus. By G. E. Lancaster. (Clowes and Son.) Mr. Lancaster’s Preface is, we must confess, more interesting to us than his poems, and yet even to his Preface we cannot accord much space. Mr. Lancaster puts a question to the world and his critics which many writers of verse have put before. He says: “Cur ego versiculos non scribam? I have thought, I have felt, and the other fellows, though they may have thought and felt too, have not thought my thoughts or felt my feelings.” We give his sense if not his words. The answer is obvious. There is no reason why Mr. Lancaster should not write verse which is doubtless a satisfaction to him; there is every reason why he should not publish it. For he must remember that the reader has no more thought his thoughts or felt his feelings than the other poets have. But the other poets, or least some of them, succeed in making the reader think their thoughts and feel their feelings. Mr. Lancaster, to judge from our experience (and we have read his verses in no unfriendly spirit), does not do this.

John the Baptist: an Epic Poem. By H. C. Leonard, M.A. (J. Clarke.) We may have remarked before that an epic poem in fifty or sixty pages is a thing to be thankful for. If we have, we can only apologise to Mr. Leonard for putting him off with a second-hand criticism. We cannot think of any more appropriate.

Dolores: a Theme with Variations. (C. Kegan Paul and Co.) *Dolores* is a tale in verse of considerable length delivered in varying metres. Except epics and tragedies, tales in verse are

probably the most difficult things to do. There are at this present moment exactly two Englishmen and no more who can do them. The author of *Dolores* does not add a third to the number.

Poetry for Boys. Selected by D. Munro. (G. Bell and Sons.) Mr. Munro says that he does not know any book containing a selection of lyrical poetry only for school use. *The Golden Treasury* suggests itself, but perhaps he would reply that this appeals rather to adults than to school-boys. His own is a very good selection, full of interest, not limited to any school of poetry, and including the best things of most schools. If we have a fault to find with it is that, with a very few exceptions, it is confined to poets of the last two centuries. Boys should not so learn English poetry. But if we remark the absent we have no fault to find with the present.

The Birthday Book of German Literature By J. W. L. (T. Laurie.) Of birthday books there is no end. But if they must exist we have seen many worse and not many better than J. W. L.’s. The fault of it—a common one with its class—is that the quotations are frequently lacking in personal and direct application.

The Ingoldsby Lyrics. (Bentley.) This volume is an indispensable accompaniment to the *Ingoldsby Legends*. There have been so many editions of these latter, and their contents have been so various, that Mr. Barham has almost necessarily included in this volume some things which possessors of the famous book in its complete form already know. But much will be new even to faithful students of their *Ingoldsby*; and among the novelties we may mention “A London Eclogue,” an interview between Lord Anglesey and Daniel O’Connell, which may or may not take the place of pansas (“for thoughts”) in the bouquet at the present time.

Fancy, and other Rhymes. By J. Sibree. (Trübner.) Mr. Sibree’s is such a very small book that we have no heart to quarrel greatly with it. The chief poem contains a kind of sketch of the great poets and poems of the world. *Fancy loquitur.* We do not know that we like the account of the genesis of these things which Fancy gives; but Fancy is nothing if not fanciful.

Shakespeare’s Dream, and other Poems. By William Leighton. (Lippincott.) This is a thin but stately quarto containing the poetical visions that Mr. Leighton’s soul has seen. It is introduced by a not unnecessary apology to the poet whose name it takes in vain. Here is Mr. Leighton’s account of the divine William:

“Through all the action of each moving scene
We hear the Pythia’s wild responsive cries,
While in each pause her ecstasies between
The poet’s notes of melody arise.

“Nor e’er Apollo from Olympian skies
Sent through his priestess shrieks so true reply,
To his fond worshippers embassioned sighs.
As breathes, O Shakespeare, from your poesy
The questionings of the soul to still and
satisfy.”

Shakspere and shrieks is, we must admit, a good concatenation, and does credit to the imaginer. *Love’s Labour’s Lost* has, however, saved us the trouble of criticism. “For Ali-sander, alas! you see how ‘tis. A little o’erparted.” Mr. Leighton is, we doubt not, an excellent neighbour and a very good bowler; but as an introducer of Shakspere to the world in verse he is a little o’erparted.

Sonnets, and other Poems. By Maurice Penderrick. (Simpkin, Marshall and Co.) We have not often come across a more difficult book to criticise than Mr. Penderrick’s. It is not bulky; it contains some fifty or sixty sonnets, and perhaps sufficient miscellaneous poems—all

of them short—to fill up the century. In expression and in thought the pieces are almost invariably good. “Cupid and the Upas” only wants a sharper and more original mould impressed on it to be a very striking poem, and the same might be said of most of the rest. Mr. Penderrick’s voice is by no means an echo for the most part; but, as it has the opposite fault to the fault of the mere echo, it is undecided. The lines, smooth and flowing, just come short of the necessary crispness of movement; the expression, apt enough in its way, just comes short of remarkable appropriateness; the thought, acute and sometimes novel, just fails of striking utterance. At the same time it is fair to say that there are writers now living who have been exalted to the skies by Cabinet Ministers and archbishops whose best work is inferior to Mr. Penderrick’s.

Alma Mater, and other Poems. By W. Richardson. (Glasgow: Hadden.) Mr. Richardson tells us (or rather he borrows the words to tell us) that “there is a pleasure in poetic pains that only poets know.” The peculiar poetic pains which Mr. Richardson has experienced would seem to be an entire inability to master sense, grammar, rhythm, and rhyme. That this is painful we can well believe; as for its being pleasurable we must take Mr. Richardson’s word for it. He seems to have been at some time or other a student of the University of Glasgow; and he has put together in these some seven or eight thousand (at a rough estimate) of the formless, and frequently almost meaningless, verse which may be observed in the poets’ corners of the lower kind of country newspapers. Here is a stanza of Mr. Richardson’s anent Hypatia:—

“He instigated wiley monks, that busy, grasping lot,
Who burn with zeal intolerant to all free speech
and thought,
To go and do a fiendish deed—in ambush lie
await,
And seize her when no one was near with
furious, raging hate.”

Here is another on William the Conqueror:—

“There lived a Norman duke, no stronger one
could be,
Begat [!!!!] by fair Arletta, a tanner’s daughter
she,
And whom his father met beneath the cliff,
Falaise,
Who awoke to her by God she was above all
praise.”

It would be cruel to criticise Mr. Richardson if he had not deserved it by profaning *Erlkönig* and *Die Grenadiere* with translations into his doggerel. He dedicates his rubbish to “the gentle spirit of humanity”—i.e., classic learning. That spirit might have taught him not to insult the masterpieces of Goethe and Heine.

NOTES AND NEWS.

A PROPOSAL is under consideration by the leading spelling reformers of Germany to hold an international congress in Berlin at the same time as the congress of Orientalists in September. The subjects suggested for consideration are the formation of a common alphabet for Europe, of a common alphabet for the East, and, finally, of a universal alphabet.

MESSRS. LONGMANS AND CO. announce an important work by Mr. Thomas Brassey, entitled *Recent Naval Administration*. The whole work will consist of eight volumes, of which the two first, on “English and Foreign Ships of War,” with illustrations by the Chevalier E. de Martino, are already in the press. The same publishers have also nearly ready for publication *The History of Ancient Egypt*, in two volumes, with a map and numerous illustrations, by Prof. Rawlinson.

MR. TENNYSON'S song of the sisters, "O Diviner Air," from his new volume of poems, has been set as a duet by Mr. Arthur Sullivan, and will appear in that form in the *Leisure Hour* for April.

MR. F. REGINALD STATHAM'S book on *South Africa*, which we announced last week as in preparation, will, we understand, be published immediately by Messrs. Macmillan and Co.

THE same publishers will shortly issue a small volume on *The English Garden*, by Mr. Henry A. Bright, whose similar book, on *A Year in a Lancashire Garden*, appeared last year.

On a Raft and through the Desert is the title of an account of travels through Mesopotamia by Mr. Tristram J. Ellis, which will shortly be published in two volumes by Messrs. Field and Tuer, of "Ye Leadenhalle Presse." The author has illustrated his narrative by thirty-eight etchings, including scenes in Kurdistan, Mosul, Baghdad, on the Euphrates and the Tigris, and in the great Syrian desert.

MESSRS. WILLIAMS AND NORRAGE have in the press a new translation of the *Prophecies of Isaiah*, by the Rev. J. M. Rodwell, translator of *The Book of Job*, *The Koran*, &c.

IN the examination of certain documents in the national archives at Paris relating to the order of Knights of Jerusalem, an autograph signature of Corneille has been discovered. It is appended to a list of the lands occupied by the poet under the *commanderie* of Sainte-Vaubourg, at Val-de-la-Haye, near Rouen, bearing date 1653. The interest of this discovery is twofold—first, because only five or six genuine autographs of Corneille are known to exist; and second, as attesting the wealth which the poet once had, and lost. The autograph has been placed under a glass frame in the gallery open to the public.

WE understand that Cassell's *Household Guide* is now being revised, with a view to its re-issue in serial form at an early date.

WE are promised from a Leipzig firm an important monograph on the religion of the Sikhs, by Dr. Ernst Trumpp, professor in the University of Munich, whose edition of the *Adi Granth*, or Sikh Scriptures, was published by the Indian Government in 1877.

OTHER forthcoming German publications are *August von Kotzebue: Urtheile der Zeitgeissen und der Gegenwart*, by W. von Kotzebue; and a biography of Cyril of Alexandria, by Dr. J. Kopallik, of Vienna.

NOT a few of our readers will be glad to hear that, as one of the results of the late change of Ministry in Spain, Don Pascual Gayangos has received an appointment as Director of Public Instruction.

The Tribune Reflects is the title of a satire, by Mr. St. John Brenon, on the Land League Agitation, which Messrs. Reeves and Turner will publish next week.

MR. H. H. STATHAM will, on Thursday next (March 17), give the first of a course of four lectures at the Royal Institution on "Ornament, Historically and Critically considered;" and the Rev. H. R. Haweis will, on Saturday next (March 19), give the first of a course of four lectures on "American Humorists."

WE take the following from the *Publishers' Weekly* of New York:—Messrs. Houghton, Mifflin and Co. announce *Early Spring in Massachusetts*, a volume comprising selections from the journal of Thoreau. These have been chosen and edited, with an Introduction, by Mr. H. G. O. Blake, who received all Thoreau's MSS. at the death of Sophia Thoreau. Messrs. Gebbie and Co. have nearly ready the first volume of *The Library of Choice Literature*, edited by Mr. A. R. Spofford, Librarian of Con-

gress, and Mr. Chas. Gibbon. The work will be completed in eight volumes, and will be illustrated with steel engravings. They will also issue early next month a second edition (revised to date) of L. B. Phillips' *Biographical Dictionary*.

THE Surtees Society is now issuing *Dialogi Laurentii Dunelmensis*, pp. xxxviii.—92, edited by Canon Raine, and the first volume of the *York Breviary*, pp. xxi.—cols. 944, edited by Mr. Lawley.

A LITTLE work entitled, *Who was Scotland's First Printer?* by Mr. Robert Dickson, F.S.A., shows that although Walter Chepman has hitherto enjoyed the distinction of being thought the first printer in Scotland, that honour really belongs to Andrew Miller, who printed a book as early as the year 1505.

THE *New York Times* states that Francis Parkman is diligently working upon his history of the French Seven Years' War and the career of Montcalm, for which during his recent visit to Europe he made large accessions in the way of unpublished matter. He is obliged to wait for further important materials from England before the work can be completed. It has grown upon his hands into two volumes instead of one, and still another volume will be required before his story of the French occupation of North America will be complete.

THE first part of the *Schweizerische Idiotikon*, by Tobler and Staub, is announced as ready for publication by J. Huber, of Frauenfeld.

M. ULYSSES MATHEY-HENRI, of Locte, has presented to the Public Library of Neuchâtel a collection of documents and notes illustrating Neuchâtel history. They cover no less than 9,000 folio pages, and are the results of forty years of research and labour.

HERR ALFRED HARTMANN is collecting and editing the works of Georg Krutter, the Solothurn poet. A complete edition of his writings has long been wished for in Switzerland. It is expected that they will fill four volumes. The expense is borne by the so-called Töpfergesellschaft of Solothurn.

MR. HENRY DUNNING MACLEOD will deliver a lecture on "The Modern Science of Economics" at the meeting of the Institute of Bankers on Wednesday next.

THE American Shaksperians are happily taking to chaff Judge Holmes's book showing that Bacon wrote Shakspeare's plays. Mr. J. F. Clarke, in the *North American Review*, has turned Judge Holmes's argument round, and proved that Shakspeare wrote Bacon's works; while the *Literary World* (of Boston) has just demonstrated, in Judge Holmes's style, that Bacon wrote Fletcher's works as well as Shakspeare's. Now that ridicule has got well hold of the Bacon theory, the latter's speedy death is sure.

MR. W. J. ROLFE is proceeding diligently with his School and College Series of Shakspeare's plays. *The Taming of the Shrew* and *All's Well that Ends Well* will be out next week. Of *Coriolanus*, 250 pages are in proof. The *Comedy of Errors* and *Cymbeline* will be the next in order.

DR. HUGO BRUNNER, of Gudensberg, has just published at Halle an able dissertation on the Old-French poem of *Aucassin et Nicolet*. Dr. Hermann Seeger, of Halberstadt, has also published at Halle his Doctor's Dissertation on the Language of Guillaume, le Clerc de Normandie, and on the author and sources of the Old-French "Life of Tobias."

DR. R. PÜSCHEL has edited, and Herr Damköhler, of Berlin, will shortly publish, *Le Livre du Chemin de long Estude*, by Cristine de Pizan. The editor has collated seven MSS., preserved at Paris, Brussels, and Berlin.

DR. BLASS has just published a second edition of his *Hyperides*, incorporating the results obtained by a fresh collation of the papyri in England last summer. A new edition of his *Antiphon* is likewise in the press.

IT may be news to some that a fortnightly Review, intended to serve as the organ of the leading Mussulman scholars, has been appearing for the last six months in Constantinople, under the title of *Medjoumouia Ebou-Zia*. The yearly subscription is twelve shillings, and the agents are Messrs. Lorentz and Keil, of Constantinople.

THE late Judge Charles E. Forbes has left about 300,000 dols. (£60,000) to establish a free library in the town of Northampton, Massachusetts. The will provides that one-half shall be known as a book fund, and the income shall be used to obtain scientific and historical works principally, although every phase of literature is to be represented except sectarian religious works. Should the town not accept this bequest within three years then the whole of his property goes to Harvard College to found certain professorships.

AT the meeting of the Clifton Shakspeare Society held on the 26th ult., reports in connexion with *1 Henry IV.* were presented upon the following subjects:—"Historical References," by Mr. C. P. Harris, B.A.; "Rare Words and Phrases," by Mr. L. M. Griffiths; "Plants and Animals," by Dr. J. E. Shaw. Papers on "Falstaff," by Miss Constance O'Brien and Mr. J. W. Mills, B.A., were read. Some comments were made on the question whether Shakspeare was indebted to a living original for the character of Falstaff. It was pointed out that it had been thought there were sufficient points of resemblance between Falstaff and Bobadil in *Every Man in his Humour* to justify the belief that there was at the time some man, well known to Shakspeare and Ben Jonson, whose failings were by them either exaggerated or caricatured in these respective characters.

ON the 20th ult., the church of Northaw, in Hertfordshire, was entirely destroyed by fire, together with all the parish registers. Fortunately, Mr. J. E. Cussans, when collecting materials for his *History of Hertfordshire*, had recently made copies of all the inscriptions in the church, together with some of the registers from 1564 to 1753. These have been usefully printed in the *Hertfordshire Standard*.

WE regret that the *Annual Report* of the University College and Free Library Committee at Nottingham for 1879-80 should not be more satisfactory than it is. The most progressive part of the work seems to be the opening of local reading-rooms. Perhaps it is not altogether undesirable that institutions of so much promise in the future should make their way at first slowly and with effort.

ON Friday, the 18th inst., will be published at Glasgow the first number of *Quiz*, a comic illustrated weekly paper.

A COMMITTEE has been formed at Madrid, under the presidency of the late Prime Minister, Señor Canovas del Castillo, to celebrate the bicentenary of the poet Calderon, who died on May 25, 1681. A poetical competition in connexion with the event will be held in England, Germany, and other countries.

AT the last meeting of the Académie Française it was resolved not to give any prizes this year for poetry, all the pieces sent in being marked by "une faiblesse déplorable." The same subject, "Eloge de Lamartine," has been appointed for 1883. Next year the Académie will award its prize for eloquence, the subject being "Eloge de Rotrou."

M. WURTZ, the eminent chemist and member of the Institute, has just been nominated mayor

of the seventh arrondissement of Paris. The list of Paris mayors also includes the names of M. Henri Martin, the historian; MM. Koechlin-Schwartz and Emile Ferry; besides that of M. Denis Poulet, a working-man, whose *Sublime* is said to have been made great use of by Zola in his *Assommoir*.

A SERIES for domestic reading, or rather for young readers, is announced from Naples, under the title of the "Biblioteca Azzurra," which is, of course, meant to suggest the well-known *Bibliothèque rose*. The first of the series will be a translation of *The Ogilvies*, which was, we believe, the first work written by the author of *John Halifax, Gentleman*. The translation is by Signora Salazara, who is also the editor of the series.

In an article in the *Revue politique et littéraire* M. Flammermont gives a sad account of the condition of the archives of the French Ministry of Marine, which, it will be remembered, includes the Colonial department. Not only are the documents badly arranged, but there is nothing worthy of the name of catalogue or index. It would be impossible to exaggerate the importance of these records from the historical point of view. They include 641 volumes of royal decrees and Ministerial despatches from 1662 to 1789, beginning with the time of Colbert; and 280 volumes concerning the early period of the French settlements in India. It is proposed that, following the example of the Foreign department, a mixed commission of naval officers and historical experts should be appointed to superintend the necessary work of cataloguing.

WE extract the following from the *Revue critique*:—A new edition is announced of the *Maximes* of Larochefoucauld, edited by M. J. F. Thénard; also two new volumes by M. Paul Albert, one containing criticism on the principal poets of the nineteenth century from André Chénier to Victor Hugo, with a Preface and extracts by M. Sully-Prudhomme, the other being a résumé of his lectures delivered at the Collège de France upon the origin of Romanticism. Prof. Zimmer, of Berlin, will shortly publish a reproduction of the three Old-Irish glossaries (Codex Paulinus of Wurzburg, Codex Bedae, and Codex Prisciani of Karlsruhe) upon which the *Grammatica Celta* of Zeuss was mainly based. The work will also contain a considerable number of fragments of Old Irish collated by Prof. Zimmer in the various libraries of Europe, together with a critical commentary and a dissertation upon the abbreviations to be found in ancient Irish MSS.

THOSE Shakspere libraries whose custodians are proud of possessing the earliest prints of all Shakspere's documents should take note of the fact that the Bill, Answer, and Replication in the unsuccessful Chancery suit of the poet's father and mother, John Shakspere and Mary his wife, against John Lambert, their nephew, for the recovery of Mary Shakspere's Ashbies property, were first printed in 1827 in vol. i. of the *Calendar of the Proceedings in Chancery, in the Reign of Queen Elizabeth*; to which are prefixed Examples of Earlier Proceedings in that Court, from Richard II. to Queen Elizabeth, folio.

THE Vienna University is developing its English Department. Besides its regular professor, Dr. Schiffer, it has now a *privat-docent* for the history of English language and literature, Dr. Alois Brandl, who, on March 3, delivered his first lecture, "On S. T. Coleridge and his Relation to German Literature," and who, in the summer term, will lecture on English literature in the eighteenth century. Moreover, Dr. A. Schöber, of Vienna, is now in England preparing his editions of the Anglo-Saxon version of the *Rule of St. Benet*, and the

rare and racy "Comedie concernyng the Laws of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Papystes, most wycked Compyled by Johan Bale; Anno M.D.XXXVIII." We have only one complete and one incomplete copy of this book, and shall have to thank Germany for its reprint, as we had seven years ago to thank it for the reprint of *Alcilia*. The latest notice of the importance of the book is by a French critic, Dr. J. J. Jusserand.

In the ACADEMY of March 5, p. 170, col. 2, read "£3 6s. 8d." for "£30 6s. 8d.," as the equivalent of ten angels.

WITH reference to the review in the ACADEMY of February 2 of *The Brides of Ardmore*, by Agnes Smith, the authoress writes to us as follows:—

"With the exception of the concluding paragraph, the Preface is as much fiction as any part of the book. So far from my having discovered any 'diary,' the very name of the ancient convent of Kilchecan is all but forgotten locally. I thought myself justified by the high example of Scott (*Old Mortality*) in trying to increase the illusion of my readers by this device."

DR. INGLEBY wishes us to correct an error in his letter on "Shakspere's 'Viloxa'." The first-named palaeographer should have been "Mr. James Gairdner," not *Richard*, the gentleman referred to being the Assistant-Keeper of the Public Record Office.

THE editors of the *Westminster Review* write to us that the article on "Paul and Seneca," in the *Rivista Europea* of February 16, originally appeared in the October number of the *Westminster*. The author of the article has also written to us to the same effect; and we can certify that he is an Englishman.

Ambulance Lectures, by Dr. L. A. Weatherly (Griffith and Farran), has now reached its eighth thousand. What is more, it merits the wide circulation which it has attained.

MESSRS. MACMILLAN have sent us a third and cheaper edition of *The Makers of Florence*, by Mrs. Oliphant. The fine portrait of Savonarola, engraved by Jeens, is still here, with numerous other illustrations; and the paper and printing leave nothing to be desired.

WE have also received:—*Woman's Fortitude: a Tale of the Cawnpore Tragedy*, by Edward Money (Whittingham); *Every Man has his Golden Chance*, by Mrs. Riddell, with other Proverbs and Stories for Boys and Girls (Office of London Society); the *Calendar of the Mason Science College, Birmingham*, for 1880-81 (Birmingham: Cornish Bros.); *Gold in India*: a Paper read before the Society of Arts by Hyde Clarke (Effingham Wilson); *Employers and Employed*; *The Employers' Liability Act, 1880*, and the *Alterations in the Law effected thereby*, by G. Rose-Innes (Effingham Wilson); *The Assembly of 1881, and the Case of Professor Robertson Smith*, by A. Taylor Innes (Edinburgh: John Maclarens); *The Retention of Cundahar*, by Gen. Sir Henry Green (Stanford); *Proceedings of the Royal Artillery Institution, Woolwich*, Vol. XI., No. 5 (Woolwich: Royal Artillery Institution); &c.

OBITUARY.

M. A. L. JOANNE, whose death is announced from Paris, was one of the most prolific of French *littérateurs*. Born at Dijon in 1813, he was educated at the Collège Charlemagne, and early started in life as a journalist. In 1841, he published the first of his popular and accurate books of travel, which ultimately, under the familiar name of the *Guides-Joanne* (Hachette), have reached the formidable total of 120 volumes. In conjunction with M. E. Forques, he translated several English books, including *Uncle*

Tom's Cabin and Macaulay's *Essays*. Perhaps his most important work was *L'Itinéraire général de la France*, which appeared between 1865 and 1869 in ten volumes.

DR. GEORGE AUGUST MATILE, late of Neuchâtel, has just died at Washington, in the United States. He was born at La Sagne in 1806, when the present Swiss canton was still a principality of the Prussian royal House. From 1839 to 1848 he was Professor of Law at the Academy of Neuchâtel. He was a fervid Royalist, and, in consequence of the revolution which finally separated Neuchâtel from Prussian supremacy, Dr. Matile emigrated to America, and lived for several years in Philadelphia. He has contributed work of permanent value to the History of the Canton and the Swiss Confederation. The chief of these—*Monuments de l'histoire de Neuchâtel*—was published in successive volumes in 1844 and 1849, and was carried on at the expense of King Friedrich Wilhelm IV. of Prussia, to whom it was dedicated under his title of "Prince Souverain de Neuchâtel et Valangin." The two splendid folio volumes contain a collection of original documents illustrating Neuchâtel history from A.D. 998 to 1396. There are above eight hundred documents, collected from fifty Swiss and foreign archives, and printed in their entirety. The work is indispensable for the student of the history of Bern, Freiburg, Solothurn, and the other neighbouring cantons. Dr. Matile also published in 1840 a second valuable contribution to the history of his fatherland, the *Chronica Lausannensis Chartularia*.

M. PIERRE FRANCOIS EUGÈNE CORTAMBERT, the veteran French geographer, died at Paris on March 5. Born at Toulouse in 1805, he commenced his life-long work of popularising the study of geography by publishing his *Géographie universelle* in 1826. Among his numerous other works may be mentioned a revised edition of Malte-Brun's *Géographie universelle* (1860). It has been stated that he was head librarian of the geographical department in the Bibliothèque Nationale; but we believe that it is his son, M. Richard Cortambert, who occupies this post.

OF Mr. James Spedding, the great Bacon student, who died on the night of the 9th inst. from the results of a street accident, we hope to write at length next week.

RECENT ADDITIONS TO THE MSS. AT THE BRITISH MUSEUM.

SINCE our last notice of additions to the MSS. in the British Museum, the collections have been increased by many volumes and documents of interest. Among them are:—An Evangelistarium, or Gospel Lessons, in Greek, of the twelfth century; a Horologion, or Daily Church Services, in Greek, of the same time; a Sticherarium, or Greek Hymnal, of the seventeenth century; a copy of Robert Holcot's Latin Commentary on the Book of Wisdom, of the fourteenth century; a Book of Hours of the Virgin, with miniatures of French art, of about the year 1536. A small volume, being the register of the Hustings Court of Lyme Regis for the years 1309-28, is perhaps one of the oldest specimens of a paper-book of English manufacture. Another small volume contains a chronicle of Mexican history to the year 1576, with some later additions, and is valuable on account of the native picture-character in which it is partly written. Among the presents which have been received is a grant of arms conferred on Mark Trevor, who, at the Restoration, was created Viscount of Dungannon for his loyalty and special services at Marston Moor, where, we are told, "he encountered that Arch Rebel and tyrant, Oliver Cromwell, and wounded him

with his sword." By bequest of Lord Bexley, who is better remembered as Nicholas Vansittart, for so many years Chancellor of the Exchequer in Lord Liverpool's Administration, the Museum becomes possessor of several volumes of his papers. They comprise, beside his general correspondence, a volume of diplomatic letters and papers connected with his mission to Denmark on the occasion of the difficulty with that Court in 1801; papers of Jeremy Bentham on subjects of finance; and a curious collection of letters of a Mrs. Biggs, self-constituted agent for the British Government to examine the political condition of France in 1812-16. Several volumes and pieces of music have been added, the most ancient being a sheet containing the Ancient Hunting Notes of the seventeenth century. There are Church services and anthems by Pachelbel, Anfossi, Charles King; cantatas by B. Marcello; and various pieces, sacred and profane, in the autograph of Samuel Wesley.

SELECTED BOOKS.

GENERAL LITERATURE.

BANVILLE, Théodore de. *Contes pour les Femmes*. Paris: Charpentier. 3 fr. 50 c.

BUTSCH, A. F. *Die Büchernornamentik der Hoch- u. Spätrenaissance*. 2-4. Lfg. Leipzig: Huth. 7 M.

CHESNAU, E. *L'Education de l'Artiste*. Paris: Charavay. 3 fr. 50 c.

DUTUIT, E. *Manuel de l'Amateur d'Estampes. Ecoles flamande et hollandaise*. T. 1. Paris: Lib. Centrale des Beaux-Arts. 28 fr.

GAUTIER, T. *Les Vacances du Lundi: Tableaux de Montagnes*. Paris: Charpentier. 7 fr. 50 c.

GUERRE, la. *franco-allemande de 1870-71*. Réd. par la Section historique du grand Etat-Major prussien. Trad. par E. Costa da Serda. 18^o Livr. Berlin: Mittler. 12 M.

HODGSON, Shadworth H. *Outcast Essays and Verse Translations*. Longmans. 8s. 6d.

LAGARDE, P. de. *Deutsche Schriften*. 2. Bd. Göttingen: Dieterich. 2 M.

LUILLIER, C. *Mes Cachots*. Paris: Dentu. 3 fr. 50 c.

MÉRIMEE, P. *Lettres à M. Panizzi*, 1850-70, p. p. L. Fagan. T. 2. Paris: C. Lévy. 7 fr. 50 c.

ROCHAS-D'AGLION, A. de. *Principes de la Fortification antique*. Paris: Ducher.

THEOLOGY.

LIAS, J. J. *Joshua. (Pulpit Commentary.)* C. Kegan Paul & Co. 12s. 6d.

HISTORY, ETC.

CAPASSO, B. *Monumenta ad Neapolitani Ducatus historiam pertinentia*. Tomus I. Napoli: Furchheim. 40 fr.

DELAHANTE, A. *Une Famille de Finance au XVIII^e Siècle*. Paris: Hetzel. 20 fr.

DÜRR, J. *Die Reisen d. Kaisers Hadrian*. Wien: Gerold's Sohn. 4 M. 80 Pf.

GESCHREIBSBLÄTTER, Habsische. Jahrg. 1879. Leipzig: Duncker & Humblot. 4 M.

LAUGEL, A. *La Réforme au XVI^e Siècle*. Paris: Pion. 7 fr. 50 c.

LUERBEBERT, G. *De amnestia anno CCCCI. a Chr. ab Atheniensibus decreta*. Kiel: v. Mack. 2 M.

MAURER, K. *Ueb. die Wasserwehr d. germanischen Heidenstuhme*. München: Franz. 2 M. 40 Pf.

PIÉPAPE, L. de. *Histoire de la Réunion de la Franche-Comté à la France*. Paris: Champion.

ROCKINGER, L. *Ueb. ältere Arbeiten zur bairischen u. augsburgischen Geschichte im geheuen Hauses- u. Staatsarchiv*. 3. Abth. München: Franz. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BAILLON, H. *Dictionnaire de Botanique*. 11^e, 12^e et 13^e Fasc. Paris: Hatchette. 15 fr.

BENECKE, E. W. u. E. COHEN. *Geognostische Beschreibung der Umgegend v. Heidelberg*. 3. Hft. Strasburg: Trübner.

FONTAINES, F. *Description des Ammonites des Calcaires du château de Crussol*. Basel: Georg. 24 M.

HAAS, A. *Versuch e. Darstellung der Geschichte d. Krümmungsmassen*. Tübingen: Fues. 3 M.

HOERNES, R. u. M. AUNIGER. *Die Gasteropoden der Meeresablagerungen der 1. u. 2. miocänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie*. 2. Lfg. Wien: Hölder. 16 M.

LE CONTE, J. *Sight: an Exposition of the Principles of Monocular and Binocular Vision*. C. Kegan Paul & Co. 5s.

MACCULLAGH, J. *Collected Works of*, edited by J. H. Jellett and S. Haughton. Longmans. 15s.

RIBOT, Th. *Les Maladies de la Mémoire*. Paris: Germer Baillière. 2 fr. 50 c.

VETTER, B. *Die Fische aus dem lithographischen Schiefer im Dresdner Museum*. Cassel: Fischer. 18 M.

PHILOLOGY, ETC.

BADGER, G. P. *An English-Arabic Lexicon*. C. Kegan Paul & Co. £9 9s.

BRENTANO, M. *Zur Lösung der Trojanischen Frage*. Heilbronn: Henniger. 3 M. 50 Pf.

DISSERTATIONES philologicae Argentoratenses selectae. Vol. 3 et 4. Strassburg: Trübner. 12 M.

JOUANCOUX, J. B. *Etudes pour servir à un Glossaire étymologique du Patois picard*. 1^{re} Partie. Amiens: Imp. Jeunet.

KOEHLER, C. S. *Das Tierleben im Sprichwort der Griechen u. Römer*. Leipzig: Fornau. 4 M. 50 Pf.

RIGVEDA, der. *Zum 1. Male ins Deutsche übers., m. Kommentar u. Einleitg. v. A. Ludwig*. 4. Bd. *Der Kommentar 1. Thl. Frag: Tempsky*. 12 M.

SCHLICHTESEN, J. *De fide historica Sili Italici quaestiones historicae et philologicae*. Königsberg-4-Pr.: Hartung. 1 M. 80 Pf.

CORRESPONDENCE.

THE TEMPLE AT JERUSALEM.

20 Langham Place: March 8, 1881.

As the editor of the *Athenaeum* cannot find space for any more letters on the subject, will you allow me, while carefully avoiding all personalities, to make, in your columns, the following short statement regarding the position in which I conceive the controversy with Col. Warren has left the main disputed points in the topography of Jerusalem?

In so far as the Temple is concerned nothing that has been written since the publication of my *Temples of the Jews* appears to me to have touched the marrow of the question. I do not of course pretend that I have solved 'all the problems or explained all the difficulties that have perplexed scholars for the last two or three centuries; but I have no hesitation in maintaining that, when the Bible, the Talmud, Josephus, and the Ordnance Survey are fairly examined and correlated, a vast preponderance of evidence is in favour of the Temple being, as nearly as may be, 600 feet square, and situated in the south-western angle of the Haram area. So overwhelming, indeed, does the evidence appear in favour of this view that I do not believe it would ever have been disputed had it not been that it has been found necessary to occupy the Temple in force as an outwork for the defence of the Sepulchre, and hence the animosity with which the common-sense view of its position has hitherto been attacked.

With regard to the Holy Sepulchre the case is not so simple, though, to my mind, not less clear. The narrative of the New Testament is singularly deficient in topographical indications. Eusebius is rhetorical, and his sentences sometimes admit of different interpretations; while the mediaeval historians—as might be expected—are frequently indistinct and contradictory, and consequently, in themselves, insufficient to settle such a question. Fortunately, however, there is one class of evidence that stands out distinct and alone, and that is the architectural, on which, consequently, the decision of the controversy seems mainly to rest.

Had the buildings at Jerusalem been erected in the Gothic or any mediaeval style, there are hundreds of persons in England and elsewhere who are quite competent to decide at once whether the Golden gateway and the Dome of the Rock were erected in the time of Constantine, or to what other age they may belong. When, however, the question hinges on the forms of the Byzantine or any other Eastern style, there are very few who can speak with any confidence regarding it. But till this class of evidence is fully examined by competent persons, and its value ascertained, there hardly exist sufficient materials from which the general public can arrive at any satisfactory conclusion on the subject.

Feeling all this so strongly as I do, I would willingly let the controversy rest, in so far as I personally am concerned, till some fresh discovery should enable others to judge of the matter for themselves. This I hoped had been accomplished in 1868 by Col. Warren's discovery of the rock-cut buttresses of what I believe to be the Basilica of Constantine in an excavation to the north of the platform of the Dome of the Rock. To be decisive, however, either for or against my views, it is thought the excavation must be extended; and that Col. Warren states he was

unable to do, and we are bound to accept his statement on such a point. When the Haram was partially desecrated in 1874 for repairs, I had great hopes that M. Ganneau would complete this exploration; but he did nothing. Another chance seemed to open when Sir Henry Layard went to Constantinople; he promised and did all he could, but found the feeling between the Christian and Moslem running so high that, in his position as ambassador, he could not, with propriety, interfere. Still, as in all instances I have not only called attention to the importance of such an investigation, but offered to pay the expenses incident to it, I am not without hope I may eventually succeed.

I am perfectly well aware of the consequences involved in making this public appeal to the spade. It may be that it may only confuse the matter more and more, for no one can tell what may exist beneath the soil before it is dug into. It may be that it will decide against the views I advocate. Of this, however, I have no fears, and, even if it did, I personally would rejoice that the matter was settled at last. I have nothing to reproach myself with in this business, even if proved to be wrong. I never wrote a line in which I did not thoroughly believe, nor ever concealed a fact or shirked a difficulty. If I have been mistaken, it is that I have relied too much on evidence which, after studying architectural history in all parts of the world for half-a-century, has in no single instance failed me. It does not appear to me possible that the buildings in Jerusalem should prove an exception to the universal experience, but, if it is so, it will be a revelation which will cause revolution in the whole science of architectural criticism, the consequences of which I would like much to investigate and assimilate while I have yet an opportunity of so doing.

JAS. FERGUSON.

THE HEIDELBERG LIBRARY.

Heidelberg: March 5, 1881.

The Library of the University of Heidelberg has just recovered three Greek MSS. which had been lost for about two hundred and sixty years.

When, after the capture of Heidelberg by Tilly in 1622, the Bibliotheca Palatina was conveyed to Rome as a present to the Pope, the Papal Commissioner, Leo Allatius, missed three Greek MSS. which were duly described in the Catalogue of Sylburg, of which the Bodleian has a MS. copy.

These MSS. have lately been shown by Dr. v. Gebhardt to be identical with three MSS. of Lycophron in the University Library of Halle. Besides the text of Lycophron, they contain Hesiod and several plays of Aeschylus and Euripides, together with parts of Cleomedes and Michael Apostolius, all of more or less value, and hitherto but partially published.

The three MSS. had been lent about 1620 to Erasmus Schmidt, professor in Wittenberg, whose receipt for the loan was found by Leo Allatius, and published in 1844 by the well-known Father Theiner in Rome. During the Thirty Years' War the MSS. were probably forgotten—at any rate, they were not claimed by anybody—and, as it seems, deposited by Prof. Schmidt in the Library of Wittenberg. Thence they were transferred to Halle; and upon the application of Prof. Zangemeister, the Librarian of Heidelberg, they have just been returned by the Prussian Government to their former owners, though after the lapse of two hundred and sixty years no legal claim could, of course, be made.

The University Library of Heidelberg has thus recovered a small fraction of the treasures of which it was robbed in 1622. In 1815 thirty-eight valuable Greek and Latin MSS. of that collection, which had been taken from Rome to

Paris, were restored by the French, and 851 MSS., mostly German, by the Papal Government. Yet there remain more than 2,500 MSS. taken from Heidelberg in the Papal Library of the Vatican. The hope that the spoliation committed in 1622 will be one day or other made good by the restoration of all these treasures to the legitimate owner, the University of Heidelberg, has never been given up. W. IHNE.

GROVE'S "DICTIONARY OF MUSIC AND MUSICIANS."

Feltham Hill, Middlesex, W. : March 7, 1881.

My attention has been drawn to a letter by Mr. F. E. Warren in the ACADEMY of February 26 with regard to a supposed error in Mr. Rockstro's article on Notation in the second volume of Mr. Grove's *Dictionary of Music and Musicians*. As I feel that I am in part responsible for the statement to which Mr. Warren objects, I must ask you to excuse my trespassing on your space in order to vindicate Mr. Rockstro from the charge of incorrectness which is brought against him.

At the time when Mr. Rockstro was writing his article for the *Dictionary*, I had occasion to visit Oxford; and Mr. Rockstro asked me to look at the Bodleian MS. No. 775 in order, if possible, to ascertain whether the staves it contains were of the same date as the body of the Trope. By the courtesy of Mr. Coxe, I was enabled to examine the MS. carefully; but, as I felt that I had not sufficient experience of palaeography to give a decided opinion on the date of the staves, I asked Mr. Coxe's advice on the subject, and he, like myself, was unable to detect the traces of the careful erasure of the original neumes which Mr. Warren has discovered. It was on the strength of this examination that Mr. Rockstro wrote the statement in the article "Notation" to which Mr. Warren takes exception, carefully, however, guarding it by the words "if a careful examination . . . may be trusted."

Mr. Rockstro nowhere lays claim to having made any "discovery." If Mr. Warren will refer to Messrs. Stainer and Barrett's *Dictionary of Musical Terms*, p. 312a, article "Notation," he will find the following:—

"The earliest use of four lines and spaces is to be found in England. There are extant hymns with the neumes written upon alternate line and space, and with an index letter at the signature to fix the position of all, and these in a manuscript of the reign of Ethelred II., who is prayed for by name in the Third Litany as 'our King' (regem nostrum), and whose reign was from 978 to 1016. The manuscript was then in use at Winchester Cathedral, and is now in the Bodleian Library at Oxford (MSS. Bodley, No. 775). . . . Only the new hymns are upon four lines and spaces. The prayers and the psalms have the old indefinite neumes."

W. BARCLAY SQUIRE.

THE INSCRIBED PLATE FOUND AT THE ROMAN BATHS IN BATH.

Wrington Rectory : March 3, 1881.

The interest awakened by the recent discoveries at the back of the Pump Room at Bath induce me to think that a further notice of the inscribed leaden plate, of which an account was given in the ACADEMY, will not be unacceptable.

I therefore send the explanation which I have received from the Rev. J. McCaul, LL.D., late President of University College, Toronto.

I give his reading from a photograph sent him by me to Toronto, and will leave it to scholars to say how far he has succeeded in elucidating the difficulties which attach to the interpretation.—

COLAVIT VILBIAM MIHI Q
AQVA COM C LIQV AT PRIV (OR SAGIN)

AVIT EAM LVE MORTALI IN (?)
EXPERTVS VELVI NOMINARVM
CAIVS VERINVS AERIANVS EXS
ITIANVS AVGVSTALIS SE
CATVS MINIANVS COM
IVNIA GERMANILL (?)

He considers VILBIA in the first line to be a corruption of the Roman name FVLVIA, Q (somewhat indistinct in the second line) to stand for *Quotidie*, and would construe the sentence by making *Aqua* the nominative to the verb *Colavit*, c standing for *Cum*, and LIQV for *liquore*.

"Water, with hot liquor daily, has drenched my Fulvia, but has cured (or freed) her from a mortal malady. Inexperience I have desired (Velui for Volui) five names."

Then follow the names, viz., Caius Verinus, Arianus, Exsitianus, Augustal Priest, Secatus Minianus with Junia Germanilla.

The plate is most interesting as attesting the efficacy of the Bath waters more than sixteen centuries ago, and gives another proof, in the record of the names, of the importance of the city, one of the attestations being that of a Priest of Augustus, who probably therefore had a temple erected to his honour in Bath.

H. M. SCARTH.

GEOLOGICAL SURVEY OF CANADA.

1 Savile Row, Burlington Gardens, W. : March 8, 1881.

In the note in the ACADEMY of the 5th inst. p. 175, on Mr. Selwyn's last Report of the Geological Survey of Canada, a belief is expressed that the account of the Haida Indians therein contained is the first detailed one ever published. It may, however, be as well to mention Mr. J. G. Swan's paper on the same subject in the *Smithsonian Contributions to Knowledge* (No. 267, 1874, published in vol. xxi, 1876), eighteen pages quarto, and seven plates, some coloured. This is briefly referred to by Dr. Dawson. E. C. RYE.

PERFORMANCE OF "HAMLET" FROM THE FIRST QUARTO : A DISCLAIMER.

Athenaeum Club : March 7, 1881.

I have just seen with great amazement a notice in the ACADEMY of February 12 that "a member of the New Shakspere Society, Dr. W. Pole, has resolved on giving a performance of Shakspere's first sketch of his *Hamlet* as represented by the First Quarto of 1603."

I thank the writer for his courteous intentions, but he has been under some strange mistake. I know nothing of the Shakspere Society; I have never interested myself in Hamletology; and I have nothing whatever to do with any such project as that named.

WILLIAM POLE.

[The "mistake," for which we apologise, arises from a misprint. The paragraph in question ought to have run, "Mr. Walter Pole . . . ;" and that announcement we are able to confirm.—EDITOR.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 14, 5 p.m. London Institution : "The Gold and Silver Mines of the World," by Mr. G. Phillips Bevan.

7.30 p.m. Aristotelian : "Kant," by Mr. S. Oliver.

8 p.m. Society of Arts: "Cantor Lecture II., 'The Scientific Principles involved in Electric Lighting,'" by Prof. W. G. Adams.

8.30 p.m. Geographical: "Lake Nyasse and the Water-route to the Lake Region of Africa," by Mr. J. Stewart.

TUESDAY, March 15, 8 p.m. Royal Institution : "The Blood," by Prof. Schäfer.

7.45 p.m. Statistical: "Progress of the English Stations in the Hill Regions of India," by Mr. Hyde Clarke.

8 p.m. Society of Arts: "The Diamond Fields of South Africa," by Mr. R. W. Murray.

8 p.m. West London Scientific Association: "Motions of Plants," by the Rev. G. Henslow.

8.30 p.m. Zoological: "Additions to the Society's Collection during February 1881," by the Secretary; "Observations on the Characters of the Echinoidae," IV., by Prof. F. Jeffrey Bell; "Contributions to the Anatomy of Passerine Birds," by Mr. W. A. Forbes.

8 p.m. London Institution : "Sanitary Assurance," by Prof. de Chaumont.

8 p.m. Institution of Civil Engineers : "The Comparative Endurance of Iron and Mild Steel when exposed to Corrosive Influences," by Mr. D. Phillips.

WEDNESDAY, March 16, 8 p.m. Society of Arts : "The Compound Air-Engine," by Col. F. Beaumont.

8 p.m. British Archaeological : "Recent Discoveries at Reading," by Dr. J. Stevens; "Roman Pottery Kilns at West Stow," by Mr. H. Prigg.

THURSDAY, March 17, 3 p.m. Royal Institution : "Ornament," by Mr. H. H. Statham.

4.30 p.m. Royal.

7 p.m. London Institution : "The Combination of Voices with Instruments," by Dr. W. H. Stone.

7 p.m. Numismatic.

8 p.m. Trinity College : "Jelly Fish," by Mr. G. J. Romanes.

8.30 p.m. Antiquaries.

FRIDAY, March 18, 8 p.m. Philological: "Some New Latin and Greek Derivatives," by Prof. J. P. Postgate; "English Surnames," by Mr. Walter Browne.

9 p.m. Royal Institution : "Musical Pitch," by Dr. W. H. Stone.

SATURDAY, March 19, 3 p.m. Royal Institution : "American Humorists," by the Rev. H. R. Haweis.

SCIENCE.

Essai sur la Mythologie égyptienne. Par Paul Pierret. (Paris: F. Vieweg.)

M. PIERRET's essay on Egyptian Mythology shares with M. Grébaut's recently completed paper, "Des deux Yeux de Disque solaire" (*Recueil des Travaux, livraisons 2 et 3*), the honour of being the most important contribution made of late years towards the study of this very difficult and complicated subject. It would, indeed, scarcely be possible to overestimate the value of these two learned and laborious treatises. Having grouped and classified the gods of the Egyptian Pantheon, not, as heretofore, according to their geographical distribution, but according to their attributes and functions, M. Pierret shows, as it seems to me quite indisputably, that they are reducible to some very few types, and that those types are mere personifications of the sun at various stages of his progress above and below the horizon. And here, perhaps, I may be forgiven for remembering that a little more than four years ago (*à propos* of a sentence in Mariette-Pasha's *Catalogue raisonné* of the Boolak collection, in which he pointed out the identity of Ra and Horus) I wrote thus:—"The day is perhaps approaching when Khons will also be recognised as a form of Ra, Hathor as a version of Isis, and so forth" (*A Thousand Miles up the Nile*, p. 444). M. Pierret now carries us far beyond these anticipated identifications. He shows that Phtah at Memphis, Tum at Heliopolis, Knum at the Cataracts, play the same rôle and are one in all but name. They are primordial gods, and typify the cosmic power of the sun. Isis, Neith, Maut, and Nut are but aspects of the same conception, and represent the birthplace of the luminary. All goddesses, in fact, symbolise either the light of the sun or the aetherial space in which he rises or sinks to rest. All gods are phases of his course. The Sphinx is a solar emblem. The bulls Apis and Mnevis are solar gods. The Mendesian ram is a solar god. The two feathers worn by Amen-Ra, the two feathers on the *atef* of Osiris, the two asps on the brow of Tum, &c., &c., represent the two eyes of the sun, his right eye lighting the Northern hemisphere and his left the Southern hemisphere as he travels from East to West. The mighty maze of Egyptian mythology, which has long bewildered the learned, is thus shown to be not without a plan. But behind this splendid and elaborate

solar myth M. Pierret believes that he detects a loftier and purer faith. Marshalling and co-ordinating a vast selection of texts from monuments of every description—papyri, mummy-cases, vases, temple-inscriptions, stelae, &c., &c.—he seeks to show that the Egyptian religion was based upon a distinct belief in one unseen and impersonal Deity. “He traverses Eternity; he is for ever;” “He is the Maker of all that has form, but he is himself without form;” “His extent is without limits;” “He is not to be apprehended by the arms, he is not to be laid hold of by the hand;” “All that is, is in his hand”—such are a few of the texts which M. Pierret cites in support of his view. Most remarkable, however, is this passage from the seventeenth chapter of the Ritual, “The God of the beginning, who said unto the sun, ‘Come unto me!’” Here the line between monotheism and the solar myth is drawn with unmistakeable clearness. M. Pierret supports each step of his argument by quotations, not merely translated, but reproduced in hieroglyphs; so placing his numerous authorities at the disposal of his readers, and enabling each to interpret for himself. At the same time there must always be a certain difficulty in judging of text dissociated from context; and cautious students will perhaps hesitate to go with M. Pierret to the full length of all his deductions until he has leisure to treat his subject *in extenso*.

AMELIA B. EDWARDS.

CURRENT SCIENTIFIC LITERATURE.
General Physiology of Muscles and Nerves.
 By Dr. J. Rosenthal. (C. Kegan Paul and Co.) This volume is quite worthy of its place in the “International Scientific Series.” It gives a clear and connected, though rather dry, account of those elementary neuro-muscular functions which have been subjected, within the last twenty years, to elaborate investigation by Dubois-Reymond, Helmholtz, and others. Methods are described as well as results; and illustrations are provided in sufficient abundance to enable even the uninitiated reader to follow the course of the exposition.

Household Science. Edited by the Rev. J. P. Faunthorpe, M.A. (Stanford.) A series of readings in “necessary” knowledge for girls and young women, covering a very wide and irregular area. After a few introductory lessons on popular chemistry and physiology, the pupil is taught a great deal about food and its preparation, clothing and its materials, the warming and ventilation of dwellings, washing materials and their use, rules for the maintenance of health, the management of the sick-room, and the financial economy of cottage life. The information given is sound and practical, and it is conveyed in simple language. The choice and arrangement of the subject-matter strikes an ordinary reader as unfamiliar and remarkably unsystematic; but the editor’s experience as Principal of the Whitelands Training College may be taken as a guarantee that the peculiar method adopted is suited to the requirements of those for whose benefit the book has been compiled.

London Fogs. By the Hon. R. Russell, F.M.S. (Stanford.) In this pamphlet the author discusses the characteristics of London fog, especially in relation to weather; the damage it inflicts on health and property, and the means of prevention. There is no great amount of novelty in his observations and suggestions; but every effort to encourage the movement for

the abolition of a gigantic and unnecessary nuisance deserves commendation. There is every reason to hope that the atmosphere of London, thirty years hence, may be as clear as that of Brussels.

Food for the Invalid. By J. Milner Fothergill, M.D. (Macmillan.) A short introductory chapter on the physiology of digestion and alimentation is followed by a collection of three hundred recipes, many of which present a suspicious resemblance to those in ordinary cookery books for healthy people. Invalids and dyspeptics who are able to enjoy “mock pâté de foie gras,” stewed mussels, John Dory with caper sauce, and the succulent variety of soups described by the author must be far advanced on the road to convalescence.

Six Lectures on Physical Geography. By the Rev. Samuel Haughton, F.R.S. (Dublin: Hodges, Foster and Figgis.) These “lectures” are based upon a course delivered for the benefit of the Governess Institute of Ireland. They deal with nearly every subject usually comprehended under the term of physical geography; and, being illustrated by numerous diagrams, they form an attractive volume. If there is any peculiarity about them it is the lavish use of mathematical formulae in illustration of phenomena which, to our thinking, might have been more intelligibly explained in the language of ordinary life. The mass of figures and symbols conveys to ordinary readers a notion of correctness which is not borne out on a somewhat closer examination of the facts. On p. 121 we are informed that the mean tropical Continental rain-fall, as deduced from observations made at 110 stations, amounts to 67.67 inches. The author, in order to obtain this result, has taken the unnecessary trouble of multiplying the average rain-fall at each station by the number of years of observation, adding all the products together, and dividing the sum by the total number of years. A very little consideration shows that the result obtained in this apparently scientific manner must differ widely from the truth. What the author ought to have done would have been to exclude all those stations the observations at which do not yield a trustworthy mean, and to give weight to the others in proportion to the geographical area which, from our general knowledge of the distribution of rain, they may be supposed to represent. It is somewhat curious that so simple a matter should not have struck a writer so well versed in the use of figures. On other subjects, too, we frequently find the author at fault as to his facts and reasonings; and, though his lectures contain much that is interesting and suggestive, their contents must not be unreservedly accepted as presenting a faithful reflex of the actual state of our geographical knowledge.

Nature’s Hygiene: a Series of Essays on Popular Scientific Subjects, with Special Reference to the Chemistry and Hygiene of the Eucalyptus and Turpentine. By C. T. Kingett. (Baillière, Tindall and Cox.) The author of this work, who is an accurate scientific chemist, has published several researches on processes of slow oxidation, and he applies some of the results obtained to the explanation of the sanitary properties of the eucalyptus tree. A few years ago we remember to have noticed the large quantity of eucalyptus trees growing within the courts of the monastery of the Tre Fontane between Rome and Ostia; and a monk told us that, whereas the monastery, which stands in the heart of a malaria-stricken district, had previously been quite uninhabitable in summer, it was perfectly habitable since the planting of the eucalyptus trees. The monk stated, moreover, that he prepared a sure specific against malaria fever from the leaves of the tree. The book before us contains nine

chapters, the first five of which treat of the occurrence of oxygen, ozone, and peroxide of hydrogen in nature, the processes by which they are produced, their influence on erythema causis and putrefaction, the nature of infectants and contagious disorders, and the use of antiseptics and disinfectants. The sixth chapter is in some respects the most interesting in the book; it discusses “Malarial Fever: its Distribution and Cause, together with a Full, Descriptive, and Historical Account of the Alleged Anti-malarial Properties of the Genus Eucalyptus, as observed in Various Countries.” The precise cause of malarial fever is still unknown; but it has been proved that when a marshy surface has been dried up by continued heat, or where abundance of infusorial life exists in small pools of stagnant water, intermittent and other fevers frequently prevail. According to Klebs and Tommasi, malaria fever is due to a peculiar vegetable germ which they have obtained from the soil and air of malarious districts, and have called *Bacillus Malariae*. Whatever the cause may be, there is no doubt at all that the presence of the *Eucalyptus globulus* in malarious districts has caused the disappearance of the fever. Mr. Kingett believes that the gummy substances of certain trees during oxidation produce peroxide of hydrogen, the most powerful oxidising agent which exists, and a peculiar camphoraceous compound, both of which tend to remove putrefying organic substances from the air, and hence to prevent the spread of contagious fevers. The eucalyptus leaves contain from 0.7 to 6 per cent. of oil; portions of this evaporate into the atmosphere, and there undergo slow oxidation, accompanied by the formation of peroxide of hydrogen, H_2O_2 (containing 94 per cent. of oxygen), and a peculiar camphoraceous compound of carbon and hydrogen, having the composition $C_{10}H_{18}O_5$. These substances are produced on a much larger scale than we should imagine. Taking an approximate estimate of the eucalyptus forests of Australia, the author reckons that they cause the production in one year of 92,785,023 tons of peroxide of hydrogen, and of 507,587,945 tons of the camphoraceous substance—amounts capable of converting many million tons of putrefying organic products into the harmless final products of decomposition—water, ammonia, and carbonic acid gas. Pine forests produce the same effect, but to a less extent, on the districts in which they exist.

NOTES OF TRAVEL.

WE learn from the March number of the *Proceedings* of the Royal Geographical Society that Col. Prejevalsky intends to devote himself for some time to the task of preparing for publication the results of his travels in Central Asia. On special subjects he will be assisted by other savants; and the whole work will take ten volumes.

THE *New York Herald* of the 19th ult. contains the account of an expedition into the interior of Alaska, or what was once Russian America, which reached a point farther north than had hitherto been attained by other than Indians. The line adopted was up the Chilcat River, called after a tribe of Indians the most numerous and most powerful in those parts. It was ascertained, however, that they only number 855 souls. One of their peculiarities is the law of succession, by which the power of a deceased chief passes, not to his son, but to his nephew. We presume that the succession is traced in the female line, through the chief’s sister rather than through his brother, for our authority goes on to say that, “as a consequence,” women are treated with great respect. At Sitka, the seat of Government in Alaska, the question of free trade in liquor has reached

a crisis. At the petition of the Indians themselves, the white traders have passed a resolution to import no more molasses, from which the *huchanu*, or Indian fire-water, is distilled; and five white men have been arrested and shipped to Portland for trial on the charge of keeping an illicit still. Some excitement has been caused at Sitka by the discovery of auriferous quartz reefs, and several miners from San Francisco have been prospecting in the neighbourhood with fair success.

An agreement has been entered into between the Florida State authorities and certain Northern and Western capitalists to drain Lake Okeechobee and the great swamp region southward known as the Everglades. The lake is about thirty miles by forty, and the entire area to be reclaimed is nearly twice as large as the State of New Jersey. The drained land, it is said, will make the best sugar country in the world.

WE regret to learn that the climate of Africa has claimed another victim in the person of Capt. T. L. Phipson-Wybrants, who started last summer with the brightest prospects to undertake the exploration of the region lying inland from Sofala as far as the mountainous country subject to Umzila. His was probably one of the best-equipped private expeditions which has ever attempted African exploration. The personnel included Chumah and some fifty of Mr. Thomson's well-tried men, as well as several Europeans. The leader had taken especial pains to qualify himself for the scientific part of his work, and had previously been resident for a considerable time in South Africa and Mauritius, but nothing, it would seem, can season a man against the murderous climate of Africa. Nothing is at present known of the melancholy occurrence, except from brief private telegrams, which state that the traveller had died from fever, and that his expedition was in a disorganised and starving condition near the Sabia River. The news has also arrived of the death of another of the Belgian explorers, Lieut. De Leu, who set out last summer to rejoin, by the Congo, the Belgian expedition now established at Karama. Lieut. De Leu, who was only thirty-nine years of age, died in January, at Taborah, of dysentery, said to have been brought on by the necessity of drinking bad water.

RECENT letters from the Church Missionary Society's agents on the Victoria Nyanza give the intelligence that King Mtesa, of Uganda, was contemplating a war with Mirambo, of Unyamwezi, which would indeed be a most serious matter, considering the number of Europeans now scattered about in East Central Africa. Mtesa has just been engaged in a sanguinary war with the people of Usoga, who live near that part of the lake where the Nile flows out over the Ripon Falls, and is clearly not the amiable creature described by Mr. H. M. Stanley, his present conduct agreeing more closely with the earlier account given of him by Capt. Speke. He is said to be impelled to his present course of action by the Arabs, and his recent profession of Mohammedanism is thought to be part of the same general policy.

MR. E. C. HORE has just returned to England from Ujiji. We hope that before long we may have from him a complete account of his examination of the Lukuga outlet of Lake Tanganyika, as well as his explorations at the southern end of the lake. He will also, we believe, be able to throw light on the remarkable rise in the waters of the lake in recent years, of which no traveller has yet offered any adequate explanation.

THE Queensland Government have received a telegram from Blackall, stating that Mr.

Skuthorpe has found the journal of the explorer, Leichhardt, who disappeared in the interior of Australia more than thirty years ago, and that Classen's journal has also been discovered, by which it appears that he had left Leichhardt and the rest of the party in search of water, and that on his return he found them all dead. Classen then joined the blacks, with whom he lived, as has been before supposed, until three years ago. These relics are said to have been discovered on the Herbert River, but Mr. Skuthorpe refused to disclose full particulars till he reached Sydney, where he was expected shortly after the departure of the last mail.

SCIENCE NOTES.

French Scientific Diagrams.—An excellent series of scientific diagrams, for use in teaching geology and natural history, has been recently brought out in Paris by the publishing house of G. Masson. These *Nouvelles Planches murales d'Histoire naturelle* have been prepared under the care of Prof. Paul Gervais, and are based upon the diagrams of Achille Comte. Fourteen of the plates are devoted to botany, thirty-four to zoology, and fourteen to geology. We have before us the *Texte explicatif* relating to the geological series. This small work, by M. Henri Gervais, contains miniature reproductions of the plates, and forms not only a neat companion to the diagrams, but a condensed guide to the elements of geological science.

MESSRS. LONGMANS AND CO. announce, as the last addition to their "Text-Books of Science," *A Text-Book of Mineralogy*, with numerous wood-cuts, by Mr. H. H. Bauerman, F.G.S., in two parts, of which the first, upon "Systematic Mineralogy," is now ready.

WITH the beginning of this year a new weekly paper devoted to classical philology has been started at Bremen, under the name of the *Philologische Rundschau*.

WE learn from *Nature* that in a recently discovered stalactite cave at Kirchberg, near Kremsmünster, in Austria, a human jaw-bone with well-preserved teeth, was found among numerous remains of the cave bear.

PHILOLOGY NOTES.

Gutiska. Door Dr. J. H. Galée. (Haarlem: Bohn.) This treatise consists of a list of Gothic words whose gender or declension cannot be determined from the Gothic texts themselves (which consist of the existing portions of Ulfila's translation of the Bible, with a few other fragments), but only indirectly by comparison with the cognate languages. Dr. Galée's list is very opportune, and shows in a remarkable manner the uncertainty and conjectural nature of much of our knowledge of the details of Gothic grammar. The declension and gender of a word have often been guessed at from a single ambiguous form, and these guesses have been accepted as ascertained facts by later editors, and have thus established themselves firmly in dictionaries and grammars. Thus, the Gothic word for "shoulder" appears only once in the accusative plural *amsans*, and from this the nom. sg. *amsa* was guessed; and, as no one since has taken the trouble to see whether the word occurs in any decisive form, this false nominative has been accepted down to the present day, although it is altogether irreconcileable with the Icelandic *áss*. Dr. Galée's work will put this and many other errors right.

Mechanism of Speech. By Norman W. Kingsley. (New York: Appleton.) Dr. Kingsley tells us that his medical practice has obliged him to observe many peculiar phenomena of articulate speech due to defects in the organs, such as congenital and accidental lesions of the hard and soft palate, and that he has, conse-

quently, been led into an original investigation of the mechanism of speech generally, both with normal and abnormal organs. He accordingly gives full descriptions of the elementary English sounds, with careful drawings of the positions of the organs. Some of these strike us as more accurate than any others that have been published. That of (u), for instance, does full justice to the high position of the back of the tongue; while its lowering, together with the opening of the lips, is clearly brought out in the diagram of (o). The author seems to be ignorant of Bell's *Visible-Speech*, which is to be regretted, as we should otherwise, perhaps, have learnt something new about the distinction of "primary" and "wide," and other disputed points in Bell's system. An original feature of the present essay is the diagrams—obtained by mechanical means—to show the contact of the tongue with the palate. We learn from them that more of the surface of the tongue touches the back palate in *g* than in *k*, and still more in *n*, although perfect *gs* and *ngs* can be formed with the minimum contact of *k*.

On the Language of the Proverbs of Alfred. By E. Gropp. (Halle: Ploetz.) This essay is an inaugural dissertation, written, by a pupil of Prof. Zupitz's, in very good English. The writer thinks that the so-called *Proverbs of Alfred* may be founded partly on wise sayings of the great King which were handed down by tradition, and worked up with others into one poem by the compiler of the existing text, which he attributes to the twelfth century, the metre, with its singular mixture of rhyme and alliteration, being the same as that of Layamon's *Brut*. The existing MSS. are somewhat later, and teem with anomalous spellings, which are carefully enumerated in the sketch of the phonology, though sometimes in too mechanical a way. Thus we are told (p. 22) that the Old-English subst. *elðo* has become *ealde*, through the following *e*; as also in *Ealured* = *Elfred*. This *ea* is, however, nothing but a graphic variation of *e* which is extremely common in Early Middle English. Again, "In Old-English *wealdan* the sound has always become *e*." Middle-English *welden* (Modern-English *wield*) seems to come from Old-English *gewelðan*, not from *wealdan*. In the plural *hem* (*eis*) the *e* does not correspond to the *i* of Old-English *him*, but to *eo*, the common Middle-English form being *heom*, which took its *eo* from the genitive plural *heora*. It is hardly correct to say that *y* is "retained" in *kyng* and *dryhten*, as *y* here certainly means only *i*; we never find such spellings as **kung* or **drūhten* in Early Middle English, which we certainly should if the Old-English *y* had been retained in these words. The "strange" form *maybenes* = Old-English *mæðmas* is probably Norse, = *meidmar*. The writer gives a summary of the inflections, and concludes with some notes on special words and passages, many of which offer considerable difficulty, in several cases improving on the translations of his predecessors, Kemble and Morris.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 22.) F. W. RUDLER, ESQ., F.G.S., V.P., in the Chair.—A paper on "Arrow-Poisons prepared by Some North-American Indians," by W. J. Hoffman, was read. The information was obtained from prominent Indian chiefs who visited Washington in 1880; and the tribes alluded to in the paper were the Shoshoni and Banak, Pai-Ute, Comanche, Lipan Apache, and Sisseton Dakota. This last tribe have a method of poisoning bullets by drilling four small holes at equal distances around the horizontal circumference and filling the cavities with the cuticle scraped from a branch of cactus (*Opuntia missouriensis*). The projecting rim of metal caused by the drilling is then pressed over the scrapings to prevent their being rubbed off or

lost. As the *Opuntia* is a harmless plant, the idea of poison is evidently suggested by the pain experienced when carelessly handling the plant, which is covered with barbed spines.—A paper by David Christison, M.D., on "The Gauchos of San Jorge, Central Uruguay," was also read. The Gaucho could not be a permanent type, and in the Banda Oriental the race was rapidly being modified. The more strict definition and subdivision of property, the increase of sheep-farming, the change in the management of cattle to the tame system, the rapid extension of wire-fencing, and the introduction of agriculture conspired to cramp his movements, and to do away with the necessity for his peculiar accomplishments. It was even to be feared that he himself would pass away, and that the race which ultimately possesses the Campos will show but slight traces of his blood, or of the aboriginal Indian race which he represents.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Feb. 23.)

SIR P. COLQUHOUN, Q.C., in the Chair.—Mr. W. A. Barrett read a paper "On the Fathers of English Church Music," in which he showed that Gregory of Bridlington, Adam of Dore Abbey, in Herefordshire, Walter Odington of Evesham, John of Salisbury, and Thomas de Walsingham were ample evidence of English musicians in very early times. The systems of notation employed in the mediaeval periods, with obscure and vague definitions, rendering translation into modern notation unsatisfactory, if not misleading, were touched on; and the peculiarities of "organon, diaphong, and descent" were noticed briefly as an introduction to the more definite matters of musical history. Mr. Barrett held that the history of Church music in England began, in the latter part of the fifteenth century, with John of Dunstable's invention or employment of counterpoint—contributions to this art having been doubtless supplied by Dr. Robert Fairfax, John Sheppard, and John Taverner, contemporary musicians. The claims of John Redford of St. Paul's and of John Marbeck of Windsor were duly acknowledged; as were also the labours of Thomas Tallis and William Bride, who, by the aid of the "printing patent" granted to them, were able widely to extend the musical developments due to their genius.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, March 1.)

SAMUEL BIRCH, ESQ., D.C.L., LL.D., President, in the Chair.—A paper was read by the Rev. A. Löwy on "Notices in Ancient Jewish Writings of the Nagacity and Habits of Ants."—A letter was read from Mr. D. Pierides, enclosing a photograph of a fragment of a Phoenician inscription recently found by him at Larnaca in Cyprus. Of this inscription Prof. W. Wright ventured to give the following translation:

On the day 20 of the month of Zebach in the year 2 erected 'Abd-Ósir, the son of Bodo (?), the son of Yaq[ūnshalōm,] Bodo (?), to his Lady, the Mother (?) 'Ashérath,

The month Zebach is hitherto unknown in the Phoenician calendar; equally unknown is the goddess 'Ashérath, possibly to be identified with Astarte. The name of Bodo has already been found on another inscribed stone. The date is assigned to the reign of Pumaiyathon, in the fourth century B.C.

PHILOLOGICAL SOCIETY.—(Friday, March 4.)

A. J. ELLIS, ESQ., President, in the Chair.—Mr. E. L. Brandreth read a paper on "Gender." He said there was much confusion in the minds of many writers of grammars in regard to the meaning of this term. His object was to try and define its proper meaning and use. He divided language into three classes—(1) where gender was expressed by concord of the adjective or verb with the substantive, distinction of sex being to some extent in accord with the classification; (2) where gender was expressed in the same way as in the first class, but the classification resulted in a distinction other than that of sex—as between animate and inanimate, &c.; (3) where there was no such concord of the other parts of speech in a sentence with the sub-

stantive. He maintained that the term was properly used with reference to the first class of languages, to which most of the Aryan languages, the Semitic, and the Hamitic languages belonged; that it was also properly used with reference to the second class, of which the Danish, the Dravidian, the South African Bantu languages, and the Algonkin languages of America were members. The majority of the languages of the world, including Modern English, belonged to the third class. In this class, names of males were generally said to be of the masculine gender, names of females of the feminine gender; but the mere distinction of sex by different words was not "gender" if the term was to be employed with any analogy to its use in the other classes; its use in this class was unnecessary and misleading; the grammarians had failed to justify its use, and they often contradicted each other in the explanations they gave. A special claim was sometimes set up on behalf of English on the ground that sex was distinguished in the personal pronouns; but it was shown that in the true gender languages the personal pronouns often did not represent the gender. Danish *han* "he," *hun* "she," for instance, were both of the same gender; *egli* and *ella* in Italian referred only to persons; while the interrogative pronouns in any language seldom corresponded with the gender. Substantive pronouns had their own special meanings like other substantives. These mistaken notions arose solely from applying the rules of the Latin grammar to English and other languages of this class. It was only of late years that *of a man, to a man* had ceased to be described as the genitive and dative cases of *a man*; but our grammarians had not hitherto been able to get rid of the notion that because Latin had gender English must have it also.—A discussion ensued, in which the President, Prince Lucien Bonaparte, Dr. Morris, Dr. Murray, and Mr. Sweet took part; Dr. Murray generally agreeing with the author of the paper, Mr. Sweet maintaining that English had gender by reason of its personal pronouns.

FINE ART.
LEONARDO DA VINCI IN THE EAST.

It has always been imagined that, when the Leonardo da Vinci MSS. preserved at Milan, Paris, and in England came to be properly examined, they would yield much that was curious and interesting regarding a man who was evidently a puzzle to his contemporaries, and who is regarded even at the present time with a vague admiration founded upon very little real knowledge. The few desultory pages of these MSS. that have been published from time to time have contained nothing more than notes and drawings of scientific inventions and mathematical problems. Of course the delightful "Trattato di Pittura" has long been known; but it has also been known that this had come down to us in a very garbled condition, while the original text lay hidden among the da Vinci MSS. No one, however, was found bold enough to undertake the arduous task of deciphering these terrible "books," which are written according to Leonardo's curious system from right to left, and require to be read through a looking-glass, until Dr. J.-P. Richter, a frequent contributor to the ACADEMY, summoned up the necessary courage.

The chief result of Dr. Richter's researches at present is that he has regained the whole of the original text of the "Trattato," which contains several chapters not hitherto known, as well as many diagrams, drawings, and sketches by Leonardo's own hand. But besides the "Trattato," Dr. Richter has lighted upon a number of fragmentary notes, exceedingly vague in their mode of expression, which, in the only interpretation that can be framed in the present state of our knowledge, seem to point to a journey at some period of his life to the East.

The first of these passages begins:—

"Such a mighty roaring can neither be compared to the stormy sea, when the North wind dashes it back with foaming waves between Scylla and Cha-

rybdis, nor to Etna nor Stromboli, when the powerful sulphur flames burst forth, and the whole mountain opens, throwing stones and earth into the air, intermixed with flames of fire."

Leonardo further describes how, moved by a mighty curiosity, he climbed over the rocks to the entrance of a cave, and viewed for a little time this marvellous scene; but soon, "bending himself and partly creeping," he penetrated farther and farther into the depths of his retreat.

One naturally asks where Leonardo could have witnessed this gigantic convulsion of nature's forces to which the eruptions of Etna and Stromboli, of which he writes as if he had been eye-witness, were as nothing. Dr. Richter replies, putting together various other significant passages, in the East. It is probably to the same event that Leonardo alludes in another note, which seems to be the headings of various chapters of some book either written or to be written by him. Here he writes:—

"DIVISIONS OF THE BOOK.

- "The sudden inundation to its end.
- "The ruin of the towns.
- "The destruction of the people—their despair.
- "Description of the cause of the fall of the mountain.
- "The fatality caused thereby.
- "Damage from snow.
- "Inundation of the low-lying regions of West Armenia.
- "The subsiding of the same caused by the intersection of the Taurus Mountain.
- "How the new prophet showed that this ruin was sure to come.
- "Description of Mount Taurus—the River Euphrates."

From this it appears that this terrible land-slip took place in Armenia; and Leonardo's presence in this part of Asia Minor is made probable by the fact of some rough drafts of letters that Dr. Richter found on the same folio-sheet as the above in the world-famed Codex Atlanticus preserved in the "Ambrosiana" at Milan. The first of these is addressed to *Al Diodario di Sorio locotenete del sacro Sultano di Babilonia*.

Dr. Richter was puzzled at first as to what the title *Diodario* might mean, but he found that Leonardo probably so translated the Arabic term *Devatdar*, a title of high dignity at that time in Egypt. *Babylonia* means simply Cairo, the present Cairo having been generally known by that name in the Middle Ages. The superscription, therefore, runs thus:—"To the *Devatdar of Syria, Viceroy of his Majesty the Sultan of Egypt.*"

Leonardo seems to be on friendly terms with this *Devatdar*, and gives him information of what he is doing. In the second letter he writes:—

"I find myself here in Armenia in order to give myself with devotion and solicitude to the work which thou hast commanded of me; and, in order to make a beginning in those places which seem to me most suitable for our undertaking, I have betaken myself to the town of Chalindra, which lies nearest to our territory. This town lies on the coast at that part of the Taurus-chain which is divided by the Euphrates."

In another letter Leonardo replies to some complaints of the *Devatdar* about his delay in beginning the work, making one think of the impatience of the poor Prior of Santa Maria delle Grazie, and the celebrated exclamation of Leo X., "Woe worth the man, he is thinking of the end before he has made a beginning."

There is nothing to tell us whether Leonardo ever made a beginning, or what he was required to accomplish in Armenia; but it was most likely some large engineering works undertaken for the Sultan. It will be remembered that in his far-famed letter to Lodovico Sforza he boasts of being able to execute such works, and also

machines of war more terrible than were ever seen before. It is possible that he may have learnt something of the construction of these war engines in the East, which was more advanced in the making of instruments of war, at that time, than Europe. Many things point, indeed, to this Eastern visit—drawings of places that have a strange foreign aspect; a map of Armenia, with the courses of the Tigris and Euphrates traced on it; a pen-drawing of a dromedary in the Windsor Castle collection; a pen-drawing of the chain of the Taurus mountains, with the names of the highest points written in Arabic, but in Italian letters; and other drawings, of little significance by themselves, which, taken together, tend to support Dr. Richter's hypothesis.

The only difficulties that remain are, when did Leonardo make this journey? and why have his biographers been so silent about it? It is strange that it was not known to Vasari, who, although not very intimately acquainted with Leonardo, exalts him beyond measure, and would certainly have mentioned his Eastern journey had he been aware of it.

Now most of the years of Leonardo's life are sufficiently accounted for by his recent biographers. He could not, it is certain, have spent any long time in the East after his stay in Milan; but there still remains the period after he left Verrochio's workshop, some time after 1477, and the time of his settlement in Milan about 1481. He is generally supposed to have set up a *bottega* for himself in Florence at this time; but there is no exact proof of this; and it may well be, as Dr. Richter affirms, that he journeyed at this period in Southern Italy, to Cyprus, and then on to the East, where he accepted employment as an engineer. That in order to do this he adopted the Mohammedan faith seems, however, an unnecessary surmise, although it might account for the ignorance of his biographers, as Leonardo would naturally be silent, on returning to his allegiance to the Pope, concerning his renegade life. But another reason may have existed for his not caring to talk much of his Eastern experiences. Did he accomplish the work that he had undertaken to the Devatdar to do "with devotion and solicitude"? or was it, like so many of his great projects, only planned and never put into execution? If this were the case his visit to the East might have ended in disappointment and disgrace, and he might not have cared to have much known about it. But, whatever he may have achieved or failed to achieve, Leonardo's personal knowledge of Asia Minor seems tolerably well proved by Dr. Richter's researches. Much, of course, remains to be done in the way of searching the Leonardo MSS.; but when the Institute of France publishes, as it promises, the twelve volumes of MSS. in its possession, and Milan also throws open its treasures, it is probable that more light may be thrown on this strange journey to the East, and on the history of the great artist who ever seems to elude our full knowledge.

MARY M. HEATON.

MEZZOTINTS AT THE BURLINGTON FINE ARTS CLUB.

PROBABLY the only fault which a severe criticism could find in the valuable exhibition of mezzotints now open in Savile Row would be that the display consists somewhat too exclusively of engraved work in portraiture. That it should so consist for the most part was, of course, seen to be inevitable by all who had any general acquaintance with what has been done in mezzotint; but a determined effort might, perhaps, have resulted in the gathering together of a larger number of excellent works from which the interest of portraiture, with all its associa-

tions of historical illustration, is banished, and in which other interests are introduced. It is but of comparatively recent years that mezzotint has been at all extensively employed in the translation of landscape. Its principal employment in regard to landscape art—that by which it has won its highest honours in dealing with landscape art—has been in the production of the *Liber Studiorum* of Turner and of the series known as *English Landscape* by John Constable. The first of these publications began in 1807; the second some twenty years later. A few impressions from each series are to be seen at the Burlington Club. The differences between the one and the other are quite as remarkable as their resemblances. In the one, the work of the engraver in mezzotint received the support of the etched line to strengthen his labour, to give it definiteness and force. In the other, the mezzotint work had no such potent assistance.

The *Liber Studiorum* of Turner has lately been seen so much that there can be no occasion to make many remarks on the few examples now exhibited; but the collector will observe with interest that the most noticeable piece among them is a proof of that rare state of the *Aesacus and Hesperie* which, by itself, fetched lately more than a hundred guineas under the hammer. This is the *Aesacus and Hesperie* "with the white face"—a delicate print in which the mezzotint work, as well as the pure etching, is from Turner's own hand. In regard to the Constables we could wish that more had been exhibited. They are really very little known, or, rather, what is known is the later and debased issue of them, in which, we may fairly take it, not much remains of such effects as, with great expenditure of labour and patience, Constable induced David Lucas to obtain. The two impressions exhibited from *English Landscape* are, however, unexceptionable. There is the wonderful *Spring*—the view of flat but upland country, over which March sunshine falls very fitfully, and a March wind is still blowing. There is the peaceful *Dedham Vale*, which, as it is here exhibited, is a most perfect thing—hardly an idealisation so much as a complete realisation of English pastoral landscape. And while we are speaking of Lucas's work after Constable, a passing word should be said for yet rarer work of Henry Dawe after the same painter. His *Leathes Water* shows a more delicate and restrained manner of treating nature than that which is generally visible in the vividly wrought plates by David Lucas.

But it is hardly in the exposition of these rare and beautiful examples of landscape art that the chief interest of this collection is supposed to consist. On the walls of the gallery mezzotint may be traced from its very origin. The process is scarcely yet two hundred and fifty years old, and its invention has, until recent times, been attributed to Prince Rupert. Even an intelligent writer in that revivified periodical, the *Art Journal*, makes, we perceive, this very month, the mistake of attributing it to him; but it was not of Rupert's invention, though it was of Rupert's practice. It was invented by Ludwig von Siegen, who was born at Utrecht, and from whom Prince Rupert probably learnt it. In the gallery of the Club examples meet us of the work of both these men. They have an antiquarian interest, but are hardly to be cherished by reason of their beauty or their complete accomplishment; and we seem to see, not only in them, but likewise in a good deal of the early work, the very natural tendency to apply the new art to something of the old tasks—to use the new instrument to do the accustomed work, rather than quite the work which it might do the best. It was reserved, we think, for later artists to discover the true uses of the art of mezzotint—to find its especial functions.

The art had matured well enough by the time

that the fleshly beauties of Sir Peter Lely were ready to be recorded and multiplied by its help; it had reached full perfection a century later, when Sir Joshua Reynolds, Gainsborough, Romney, and Morland came to receive the advantage of an aid very specially adapted to their respective manners in painting. It has been remarked before that the large loose touch of several of these men was particularly fitted for translation into the black and white of a mezzotint engraving, while singularly unsuited to reproduction in definite line. The truth is, a line engraving after Sir Joshua Reynolds would necessarily betray failings hitherto unsuspected by the general in his facile and popular art. But, before we come to the period of Sir Joshua, we have passed more than one generation of sufficiently masterly engravers in mezzotint, among whom was John Smith, of whom, as the excellent catalogue before us aptly reminds us, Walpole said, "the best mezzotinter who has appeared who united softness with strength and finishing with freedom." There are but two examples here of his admirable art, but it would not have been easy to have surpassed the splendour and brilliance of his *Wycherley* after Lely. A robust portrait, indeed, of a man of robust but obscene talent.

A notice so brief as the present—skirting a great subject—can hardly take account of the many prints one of whose chief recommendations lies in their extreme rarity; but it may, at all events, be said that the controllers of the exhibition have been fortunate enough to get more than one print which is practically unique, as well as many of high scarcity. It is natural that such prints should belong principally to the earlier period of the art. To the later period belong those engravings after Sir Joshua and his contemporaries which, more than anything else, have contributed to the popularisation of mezzotint. And these are largely, though not too largely, represented. Indeed, in one instance there is some scarcity of representation. The engraver McArdell, of whom, as the catalogue rightly tells us, Reynolds himself thought so highly, is represented by two plates, but neither of them after Sir Joshua. It is interesting, however, to see first states of the portrait of Lady Grammont—*La Belle Hamilton*, a maturish beauty—after Lely, and of the *Rubens, his Wife and Child*, after the great Flemish master. Among the prints after Reynolds there are examples by nearly all the best men whose work, as he said himself, was to immortalise him; and while all of these betray that complete command of the instrument which is found less uniformly in the early time, many of them evidence also the special merits of individual engravers. The criticism of Redgrave, and more latterly of Mr. Smith—the laborious compiler of a bulky catalogue—upon the individual merits of these different men is, it must be noted, more to be praised for its intentions than for its frequent success. It is apt to lack definiteness. Such criticism is likely to be more valuable when the object is approached from the artistic and the literary point of view, and this is one which neither of these excellent authorities is conspicuous for taking. The plates of John Dean, however, are very rightly described by Mr. Smith as characterised by "delicacy of execution carried to such an extent that to a superficial observer his prints seem faint." It might perhaps have been added that such delicacy is often wonderfully in accord with the character of the work of Gainsborough, after whom Dean did some lovely work. We may refer the visitor to Nos. 40 and 41, two impressions of *Mrs. Elliot*—lent respectively by Mr. Fisher and Mr. Addington. The tender grace of the work is not more conspicuous than is that of the sitter, a woman whose refined beauty came to her as a birth-

right, for she was a daughter of Elizabeth Gunning. To pass from her portrait to that of her mother in youth—engraved by Finlayson after Read (No. 87)—is to pass from a work in which general and equal delicacy has been a characteristic of the engraver, to one in which that which is most conspicuous is the exquisite softness of gradation over the whole of the face. Of the more generally powerful work of James Watson—a work, however, in which power was never won at the cost of delicacy—a quite magnificent example occurs in the portrait of *Lady Carlisle*. By Charles Phillips, one of whom much less is known—for he worked for but few years, and must have died young—there is the frank and agreeable portrait of *Nelly O'Brien* at her youngest (No. 101). By Valentine Green, a greater master, there is a portrait of the *Duchess of Devonshire* (No. 106). John Jones could not possibly be better represented than by the portraits of *Miss Kemble* and *Mrs. Davenport*. The research of Mr. Smith appears to have made it evident to him that the latter lady was not *Mrs. Davenport* the actress, but the wife of one Davies Davenport, who sat in Parliament. Whoever it may have been, we will accept it primarily for its artistic worth. Of men's portraits, one of the most powerful in touch and subtle in expression is that of *Joseph Baretti*—tutor to the *Thrale* family—likewise after Sir Joshua. William Ward, who did much excellent work outside the range of portraiture, is represented by the free and excellent mezzotint of *The Snake in the Grass*. William Say, who was employed upon the *Liber Studiorum*, but by no means showed his best quality in the work which he did for it, is here adequately represented as a master of glowing colour and forcible tone by the engraving of the leaning *Peasant Girl* after Rembrandt. It is impossible for mezzotint to be warmer and richer than it is in this plate, and difficult for any other method of engraving to rival such richness and such warmth.

FREDERICK WEDMORE.

WATER-COLOUR DRAWINGS AT THE DUDLEY GALLERY.

THERE is no material for congratulation in the exhibition of water-colours opened last Saturday at the Dudley. For years past the quality of English work in that particular branch in which we once most excelled has plainly been on the decline. Among the six or seven hundred works here exhibited there are but very few that are other than anecdotal or accidental "bits" from nature at best, from studio properties at worst. There is a sad want of serious study, of thought, observation, and good workmanship, of all the qualities which go to the making of an artist. In the present exhibition the tradition of Frederick Walker pushed to travesty, and caricatured in an iridescent, finnikin key of colour, is the ruling influence among the younger school, curiously varied this year by a tendency to inky skies and dirty shadows, which seems to have sprung from imitation of the latest Dutch school of water-colour drawing as exemplified at the Grosvenor last year. When we add to these disadvantages the circumstance that very few well-known painters, and of the eight Academicians who are on the committee not one contribute anything, it will easily be realised that the show is an extremely depressing one.

Almost the solitary instance of intellectual ambition in the choice of a subject is Mr. Waterhouse's *St. Eulalia* (103). The dead body of the saint martyred by Diocletian lies in the Forum watched by a Roman soldier; the head is towards the spectator, and the corpse, scantily clothed, is violently foreshortened. A sudden fall of snow has lightly covered the body and mingled with the hair. The com-

position is not uninteresting, but the painting of the flesh leaves much to be desired. Mr. Walter Crane has attempted to rival Théodore Rousseau in his *Dian hunted on a Day* (379)—a deep woodland glen, with the bright little figure of Diana and her hound at the right-hand corner. This is a much more pleasing work than the same artist's deplorable drawing called *To-morrow to Fresh Woods and Pastures New* (48). Mr. Henry Page has a pleasant study of brown flesh-tints in his *Nereid* (91), and Mr. H. R. Rose a vigorous Eastern figure in his *Arab Sheikh* (340), which redeems the singular badness of the other drawings under the same name. *Pursuit* (672), by Mr. Sidney Paget, a knight riding hard after some graceful aerial figures, is also worthy of praise. Mr. Percy Macquoid's *Bringing in the Peacock at Christmas* (38)—a handsome girl, with red hair, carrying to table a peacock covered with the skin and radiant plumage—has some of the qualities which always distinguish the art of this able artist, but is harsh in colour and antiquated in style. Mr. Macquoid should not remind us of Sir John Gilbert under any circumstances whatever.

Among the landscapes, some of the most agreeable are drawings made in country towns. By far the best, as it seems to us, is a very simple and powerful study of the *Old Town Hall, Stonehaven* (373), by Mr. R. W. Allan. The weather is so wet and bleak that the spectator shivers to look at it, but the grim Scotch town is drawn with so much simplicity and sincerity that the result is very impressive. Quite different in manner, but very charming, in the Walker school, are Mr. Philip Norman's *Mermaid Street, Rye* (35), and Mr. T. H. Jackson's *Cromer* (561). Mr. John Pedder has painted an unattractive subject with great truth and feeling in his gray drawing of *The Square, Broughton-in-Furness* (181), which only needs a few groups of melancholy figures to be as interesting as a Léon Lhermitte. One of the finest landscapes here is Mr. Joseph Knight's *In Conway Bay* (74), a simple and powerful study of sand-hills under a heavy, rainy sky. Mr. Alfred Parsons is resting too idly on his laurels, it seems to us. His exquisite feeling for cool sylvan scenery has come now to be expressed with such extreme facility as to lose much of its interest. His *Ruins of Halnaker House* (123) is very enjoyable, but his *June 1879* (234) is careless, and his *Chalk Pit on the South Downs* (311) quite unworthy of his reputation. We compare the latter with Mr. John McDougal's *Hay-field* (301), which hangs near it, only to point out how much more intelligent and serious the work of the less-known man is in every respect. This latter is, indeed, a very noticeable drawing. A curious and delicate study of snow on mountain ranges is Mr. H. P. de Teissier's *Simla Hills* (157), which is hung on the floor, but is one of the best works of its kind in the exhibition.

Mr. Frank Dillon exhibits a very fine *Study of Siberian Crab Blossom* (63), very rich in colour and reflected light. Miss Helen Thornycroft's *Orchids* (414) is refined in tone and effective in drawing; a very delicate little study of an *Iris* (608), by Miss L. M. Wilkinson, also deserves praise. Among works that show originality of effort combined with insufficient technical skill may be mentioned *Will he come?* (36), by Mr. Tidmarsh, a girl in red upon a stile—her figure is well relieved against a pale landscape; Mr. Harry Goodwin's *Atlantic at Rest* (104), very lovely in colour, but weak and unemphatic; and Mr. G. McCulloch's *Puddler between Two Fires*, an athlete naked to the waist, with strange effects of reflected fire-light on the skin—a subject well worthy of treatment, but timidly carried out. But we keep to the last all mention of the study which has most taken our fancy, *A Bit of London*

Town (622), the exterior of a second-hand bookshop daintily and faithfully rendered, with a little quiet humour, by Mr. B. W. Spiers.

The sculpture is beneath criticism, with the exception of a graceful terra-cotta statuette of a child (684), by Mr. E. R. Mullins.

OBITUARY.

LIEUT. WILLIAM ANDREWS NESFIELD, who died on March 2, was not only a Peninsular hero, but well known years ago in the art-world of London. After leaving the Army, his taste for painting led him to become one of the earliest members of the old Water-Colour Society, of which he was for thirty years an active exhibiting member, his contemporaries and friends being Turner, Copley Fielding, Cox, Prout, and Stanfield. Later in life he took up landscape gardening as a profession. He planned the Horticultural Gardens at Kensington, and there are few of the large parks and gardens of this country that do not owe something to his taste and skill.

THE well-known Swiss painter, Paul von Deschwanden, has just died suddenly at Stans, in Unterwalden. His altar-pieces, usually life-size figures of saints, have long been in great favour in Switzerland. Correct, pretty, feeble, and waxen are the terms which best describe them. The waiting-room of the Federal Palace at Bern contains one of his pictures—*Abraham taking Leave of Sarah before departing for the Sacrifice of Isaac*. He was seventy years old.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. LONGMANS AND CO. have in preparation *Notes on Foreign Picture Galleries*, by Mr. Charles L. Eastlake, Keeper of the National Gallery. The *Notes* will be fully illustrated, and will appear in successive volumes, of which the three first treat of the Brera Gallery at Milan, the Louvre, and the Pinakothek at Munich.

ON Monday next, March 14, the annual exhibition of the Society of Lady Artists will be opened at 48 Great Marlborough Street, and also the exhibition of paintings by Swiss artists, instituted by the Cercle des Beaux-Arts of Geneva, at 168 New Bond Street.

AN event of considerable interest was the sale at Messrs. Hodgson's auction-rooms on Friday week (March 4), of the Lamb portrait of *Milton*, a fine large picture painted about the year 1640, when the poet was still distinguished by that physical beauty of which the world has heard so much, but which is missing in all his other portraits. The subject of the painting, its intrinsic merit, and (last, but not least) its former ownership by Charles Lamb aroused a little competition—not, however, by any means so great as would have been the case had this work of art been sold in the midst of congruous surroundings, instead of lying obscure and almost unnoticed in the midst of a mass of common books. Mr. Quaritch bought it for £355.

WE hear that there is very shortly to be an exhibition of the works of English etchers, held under official encouragement, at Berlin. It will be held at the Berlin National Gallery or Berlin Museum.

MESSRS. COLNAGHI have sent us an impression of Blake's *Canterbury Pilgrims*. This is the original engraving, though of course not quite in its original state. The plate lately appeared in an auction-room, we believe, where Messrs. Colnaghi bought it, and found it in fair condition. A limited number of impressions are now printed from it, with an effect quite sufficiently good to make it in every respect

interesting to those who are specially interested in the artist. Moreover, it possesses no less genuine interest for those who are familiar with Stothard's treatment of the same subject. The originality of Blake is undoubted. His treatment wants the softer grace of the more popular designer, but has more of vigour and of vivid characterisation.

AN exhibition of old English embroideries will be opened at the School of Art Needlework, South Kensington, on Monday, the 28th of the present month, and will remain open until April 9. Under the presidency of H.R.H. the Princess Christian, a committee of ladies, including Lady Marian Alford, the Viscountess Downe, and Lady Charlotte Schreiber, is gathering a select and representative series of specimens of fine English needlework. Choice examples of foreign origin, though not absolutely excluded from the exhibition, will be shown only when of special illustrative value. All communications should be addressed to the Viscountess Downe, 39 Berkeley Square, W.

DAVID COX's signboard at the Royal Oak Inn at Bettws-y-Coed has at last got out of bankruptcy. The Court of Appeal, overruling the decision of the Chief Judge, and affirming that of the county court judge, has decided that the picture is the property of the owner of the inn, Lady Willoughby de Eresby, and not of the occupier. The legal question is a curious one; but our readers will be more interested to know that Lady Willoughby de Eresby intends to refix the picture in the inn.

IT is announced that an exhibition will probably be held of most of the works of Meissonier.

THE late M. Mariette-Bey having died, it appears, without leaving any provision for his children, the Ministers of Public Instruction and of Foreign Affairs in France have, without waiting for formalities, sent a sum of 6,000 frs. for the immediate use of his family until some pension is determined upon. Mdlle. Mariette, his eldest daughter, in a letter written to the French Academy, states that her father had taken every necessary measure for beginning his researches at Sakharah, which it is hoped that M. Maspero will forthwith take in hand.

PROF. SACHAU read a paper before the Berlin Academy on the 10th ult. upon the inscribed stone which he discovered among the ruins of Zebed in the Syrian desert. The inscription is trilingual—in Greek, Arabic, and Syriac. Its date is fixed as the 823rd year of the era of the Seleucidae, or 512 A.D. It is therefore the earliest inscription in Arabic known to exist, and probably also the earliest in Syriac. The writing runs perpendicularly, from top to bottom.

AN exhibition of antique and modern furniture, silver, &c., has been opened by the Leeds Fine Art Society. There is also on view a large collection of etchings by Gautier, Buhot, Lancon, Chauvel, Waltner, and others. Messrs. Hancock and other firms exhibit cases of artistic silver-work. Among the miscellaneous articles is a clock manufactured in the year 1666.

THE annual exhibition of this society now being held at the Royal Manchester Institution is certainly one of much more than average excellence, notwithstanding the absence of any works of commanding ability or attraction. The place of honour is worthily occupied by No. 87, *Anxious for a Nibble*, by Mr. Anderson Hague, who, in this almost Aumonier-like landscape, has surpassed all his previous efforts. Mr. William Meredith also shows a striking improvement, notably in his *Silver Birches* (No. 19) in which he has developed a feeling for drawing and grace of composition in striking contrast to his previous shortcomings in this direction.

Messrs. Robert Crozier, William Percy, and William Herbert Johnston send some admirable portraits, the latter showing versatility of expression and characterisation in Nos. 40 and 48, and a very estimable absence of mannerisms. Mr. Arthur H. Marsh contributes an exquisite head in water-colour, *Millie* (No. 226). Mr. W. Bright Morris is not largely, but very charmingly, represented by several small works of unusual merit. The same may be said of Mr. Randolph Caldecott. Mr. Ward Heys, among other works, sends an almost excessively topographical picture, *Thirlmere from Raven Crag* (No. 103), and a brilliant water-colour, *A Bright October Day—Thirlmere* (No. 179). Mr. J. Hey Davies sends a noticeable and well-painted work, *The Three Magpies* (No. 64). Mr. Elias Bancroft, leaving for a time his favourite themes, has been busy among the Old-World interiors of Shetland, all admirable. Mr. William Morton is delightful as ever in his work, as is also Mr. Moxon Cook, who sends many important and noteworthy drawings; while Mr. George Crozier is more unearthly and dreamlike even than his usual wont. Mr. R. Redfern is equal to, but not beyond, his ordinary strength. Mr. W. Robinson sends numerous works of average and equal ability. Mr. F. A. Winkfield has a crowded, but admirably painted, canvas in *Changing Dock* (No. 36). Many works of interest, and worthy of note did space permit, have been sent by Messrs. J. Houghton Hague, F. W. Jackson, W. J. Slater, Walter Trevor, John A. Lomax, Selim Rothwell, Warwick Brookes, R. G. Somerset, W. C. Estall, John Taylor, and J. H. Letherbrow; and, among the ladies, Misses Florence Carter, Emily Gertrude Thompson, Annie E. Hastings, Marion Barker, Eleanor S. Wood, and Emma Magnus send some praiseworthy work.

THE French Society of Water-Colours opened its exhibition at the Rue Lafitte last week. It has had one great loss since last year by the death of Jules Jacquemart; but there are plenty of good names remaining to sustain this promising little society.

M. LUCIEN DOUBLE, the son of the great connoisseur who is just dead, has presented to the Louvre a picture from his father's gallery, by Gonzales Coques, the famous Flemish master. It represents the artist in the midst of his family.

THE STAGE.

IT is yet too early to speak of the adaptation of a portion of *Martin Chuzzlewit* produced at the Vaudeville on Thursday night; and the theatrical event of the week is the revival of *Jo* (from *Bleak House*) at the Olympia, and the appearance in it, for a series of farewell performances before a tour in America, of Miss Jennie Lee, one of the most remarkable "character-actresses" of our time. The merits of the particular adaptation of *Bleak House* in which she performs were discussed in this journal when the piece was first produced, and need not be again spoken of either for praise or blame; but an interval of several years has been enough to effect some changes in most noteworthy performance, and these changes might be either for the better or for the worse. It is not only satisfactory to find that they are, on the whole, for the better; it is unusual to boot; for though a performance at first obviously immature will, of course, if it be the work of an intelligent actor, tend gradually towards improvement, it is very rarely that a performance early stamped with popularity, and accepted from the first as singularly inventive and original, even holds its own—not to speak of improvement—during a long series of years, and through the trial of prolonged success.

Of performances which have drawn delighted audiences all over the country for lengthened periods we can only recall one which has lost nothing, and that, as many readers will have guessed already, is the *Rip van Winkle* of Mr. Joseph Jefferson—an exhibition of art from first to last measured and exquisitely controlled, always delicate, always restrained, always perfectly sure of its effect. Miss Lee's *Jo*, moving quite as often to tears as to laughter, is yet not so complete a performance; or, to be more accurate, it is a performance necessarily conceived on a lower level of imagination, and, therefore, never able to be quite so impressive. But it is at the same time—as increased experience of it convinces us—one of the most memorable now before the public, absolutely full from end to end of study of Nature and of Dickens. Furthermore, it is elaborated to the last degree. There is literally not one sentence in Miss Lee's part of the dialogue which does not receive the fullest effect of which it is capable. Nothing further can be done to build up or to add to this performance. Again, the comic portions—always those in which the temptation is strongest to exaggerate—have not tended to become farcical. The vice of caricature has not crept in. With regard to the pathos, there is in one or two instances—notably in the scene in which the ragged boy takes Lady Dedlock to her lover's grave amid the filth and squalor of Tom-all-Alone's—some undue prolongation of pathetic effect. Once or twice here, though there is no exaggeration in the touches, there is a touch too much. The situation, dwelt upon, becomes to the observant less telling than if it were more lightly left. But, on the whole, the performance remains one of those which it is necessary to see if we would keep abreast of what is good and individual in the contemporary theatre. It is quite amusing and interesting to see it within a very short time of seeing Miss Lydia Cowell's brilliant little sketch of the London flower-girl in *Divorce* at the Vaudeville. As character-pictures it would be unfair to assert that one is cleverer than the other, though one is much more varied than the other, and employs to the full resources of which the other does but indicate the possession. Between the two a comparison may fairly be made, but only such a one as may be instituted between a dramatic picture of domestic incident by Greuze—or of the kind that satisfied his occasional craving for morality and sentiment—and a vivid *genre* picture by Thomas Webster. Of the parts played in *Jo* by actors other than Miss Jennie Lee not much must be said; but it is pleasant to record that, while in many respects the cast differs from the original one, it is in hardly any case inferior to it. Indeed, in one notable case—that of the representative of Lady Dedlock—the improvement is most marked, and the success now attained remarkable. We fortunately forget who the lady was who essayed some years ago this difficult and somewhat unthankful part, but we remember that the performance was a stilted one. Lady Dedlock is played now by Miss M. Leighton, who is able to display exactly the qualities and characteristics claimed for Lady Dedlock in the novel of Dickens. Not called upon to be mobile of feature or "natural" in the sense of "ordinary," Miss Leighton possesses exquisite carriage and admirably graceful movement. Such a performance as hers adds substantially—and especially in the scenes with Sir Leicester and Mr. Tulkinghorn—to the completeness of the general effect. We think her a little less truthful in the scenes of quiet feeling with *Jo*. Mr. Burnett returns to his capable performance of the part of Bucket; Mr. Compton appears for the first time in town as the good-natured little Mr. Snagsby; and the careful actor who represents the coroner has studied *sur le vif*—in a small way, it is a character-portrait that he gives us.

MUSIC.

BERLIOZ "CHILDHOOD OF CHRIST."

BERLIOZ' sacred trilogy, *L'Enfance du Christ*, was given for the first time in London at Mr. Charles Halle's third concert at St. James's Hall on Saturday evening, February 26. Once again we have to thank the eminent pianist for introducing to the notice of the musical world one of the most characteristic works of the French composer. The *libretto* was written by Berlioz himself. The birth of Christ and the flight to the wilderness are announced by the Narrator, and then follows a night march of the Roman guards in Jerusalem. This piece is quaint and original, and the scoring very effective. In the next scene we are introduced to Herod's palace; the monarch expresses in a fine recitative and air his gloomy thoughts and fears. The Jewish Magicians are announced, and explain to the King his dream. The incantation scene is thoroughly original; it is written alternately in bars of three-four and common time. Herod orders the massacre of the infants, and then follows a fine dramatic chorus of the Magicians: "Go, go; let the sword be bared for slaughter." The fifth scene represents the Stable at Bethlehem; the duet sung by Mary and Joseph is wonderfully graceful and beautiful. In the last scene the departure to Egypt is commanded by unseen angels. This chorus is sung by a few voices in a room near the orchestra.

The second part of the trilogy, entitled "La Fuite en Egypte," was composed before either the first or third part. For the circumstances under which it was written we must refer our readers to the amusing letter by Berlioz addressed to Mr. J. Ella in 1852. It is to be found in the first edition of the score, and in *Les Grotesques de la Musique*. This second part is short, but contains music of the most delicate and picturesque character. Berlioz was in the habit of writing difficult music for very large orchestras; he has shown us throughout this work, and more particularly in the "Flight into Egypt," that he could express himself in the simplest manner and with the simplest means. He only makes use of strings and wood-wind, without bassoons; and in the rest of the work trumpets and trombones are used in only one movement, and horns and drums in two. The second part commences with a symphony which depicts the assembling of the Shepherds at the Stable of Bethlehem. The absence of a leading note gives to this movement a quaint and marked character. The "Farewell of the Shepherds" is a marvel of beauty and simplicity. It was much appreciated by the audience, and was encored. The next number, "The Repose of the Holy Family," is certainly the gem of the work; it is a charming and appropriate piece of programme-music; the orchestration is most exquisite.

The third part is entitled "The Arrival at Sais." The journey through the desert and the reception of the fugitives by an Ishmaelite are described. The young men and maidens cheer the weary travellers with a serenade. This original movement is scored only for two flutes and a harp. The work concludes with a recitative for the Narrator and an unaccompanied chorus. The cessation of instruments causes the work to end in a calm and, to our thinking, highly effective manner.

The solos were rendered with great effect by Miss Edith Santley, Mr. E. Lloyd, Mr. Santley, and Signor Foli. Mr. Hallé again proved himself a first-rate conductor; the production of Berlioz's works is evidently to him a labour of love.

J. S. SHEDLOCK.

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